

THE  
COMEDIES OF ARISTOPHANES

IN SIX VOLUMES  
VOL. VI



ΑΡΙΣΤΟΦΑΝΟΤΣ ΚΩΜΩΙΔΙΑΙ

THE

COMEDIES OF ARISTOPHANES

EDITED, TRANSLATED, AND EXPLAINED

BY

BENJAMIN BICKLEY ROGERS

VOL. VI

XI. THE PLUTUS

TO WHICH IS ADDED, AS A SPECIMEN OF THE NEW COMEDY  
A TRANSLATION OF THE MENAECHMI OF PLAUTUS

LONDON: GEORGE BELL & SONS

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## NOTICE

SHOULD it be found practicable to complete the series, in accordance with the original scheme, by adding to this Volume a full Index and Lexicon, a new title-page to the Volume will be given with the additions.

THE  
PLUTUS OF ARISTOPHANES

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΠΛΟΥΤΟΣ

THE

PLUTUS OF ARISTOPHANES

ACTED AT ATHENS IN THE YEAR B.C. 388

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES

INTRODUCTION AND COMMENTARY

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## ERRATUM

P. 198, line 30, *for fetched* *read* *filched*.

*Aristophanes' Plutus.*



## INTRODUCTION

WE have heard, in the Introduction to the *Ecclesiazusae*, of the position to which Athens was reduced by the disastrous termination of the Peloponnesian War; of the bold step which she took, after nine years of humiliation, to regain her independence by entering into the anti-Spartan League; and finally of the marvellous revival of her fortunes under the auspices of Conon. That able officer arrived at Athens in the year B.C. 393, after a prolonged sojourn, in conjunction with the Persian satrap Pharnabazus, at the Isthmus of Corinth. There the army of the League was stationed; and there Conon was in constant communication with the leaders of the League. One important result of their conferences was the establishment by Conon of a Foreign Legion, *τὸ ξενικὸν*, a force of foreign mercenaries in connexion with the allied army at Corinth, but always under the immediate command of an Athenian general. The troops which composed the Legion seem to have been levied in Asia, and to have accompanied Pharnabazus and Conon in their adventurous voyage through the Aegaean to ravage the Laconian sea-board<sup>1</sup>. Conon himself

<sup>1</sup> ἂμα τῷ ἔαρι ναῖς τε πολλὰς συμπληρώσας, καὶ ξενικὸν προσμισθωσάμενος, ἔπλευσεν ὁ Φαρνάβαζός τε καὶ ὁ Κόνων μετ' αὐτοῦ διὰ νῆσων εἰς Μῆλον· ἐκεῖθεν δὲ ὅρμώμενοι εἰς τὴν Δακεδαίμονα.—Xen. Hell. iv. 8. 7. Xenophon does not identify this *ξενικὸν* with, indeed he says nothing about the establishment of, *τὸ ἐν Κορίνθῳ ξενικὸν*, but their identity cannot be doubted. Here was a body of mercenaries ready to Conon's hand, and he can hardly have collected others during his stay at Corinth. It is this Foreign Legion to which Aristophanes is referring when he asks in line 173 of the present Comedy, *τὸ δ' ἐν Κορίνθῳ ξενικὸν οὐχ οὐτος* (Wealth) *τρέφει*; and to which Demosthenes in his First Philippic (27) refers in language borrowed from the line just quoted, *καὶ πρότερον ποτ' ἀκούω ξενικὸν τρέφειν ἐν Κορίνθῳ τὴν πόλιν, οὐ Πολύστρατος ἡγέτο καὶ Ἰφικράτης καὶ Χαβρίας καὶ ἄλλοι τινές.* Harpocration (s.vv. *ξενικὸν ἐν Κορίνθῳ*) says *Δημοσθένης Φιλιππικοῖς καὶ Ἀριστοφάνης Πλούτῳ. συνεστήσατο*

was no doubt their commander during the operations of the fleet ; but his connexion with them must have terminated when they were disembarked and affiliated to the army at Corinth, or at all events so soon as a new Athenian general could be appointed in his place. His successors in the command, however, were men of remarkable ability ; and under the skilful generalship of Iphicrates the Legion distinguished itself in the following year by destroying a Spartan *μόρα*.

Meanwhile the reconstruction of the Athenian navy was also proceeding apace. During the nine years of subordination to Sparta it was limited to twelve triremes, but already before the date of the Plutus (not five years after the intervention of Conon) it was again becoming a formidable and ubiquitous power. We find Thrasybulus leading forty ships to the Hellespont (immediately after a squadron of ten had been destroyed by Teleutias) ; whilst eight more were subsequently sent under Iphicrates to the same destination ; Eunomus led thirteen to Aegina ; and a squadron was stationed off the coast of Acarnania, of sufficient magnitude to prevent any attempt on the part of Agesilaus to return from Calydon to the Peloponnese by the open sea<sup>1</sup>. Athens was rapidly regaining the position, not indeed of an Imperial City, but of a first-class and conspicuous Hellenic State.

Doubtless a start in this resuscitation of her power was made with the Persian gold which Conon had brought to Athens. But the Athenians themselves, unassisted as they now were by the tribute of their allies, must have made very great sacrifices to complete and sustain the work. The question of Aristophanes<sup>2</sup> *Does it not require Wealth to man the triremes, and maintain the Foreign Legion at Corinth?* must have found an echo in many an Athenian heart. And very welcome to the whole

δ' αὐτὸν πράτον Κόνων, παρέλαβε δ' αὐτὸν Ἰφικράτης, ὕστερον καὶ Χαβρίας· φέρεται δὲ τὴν Δακεδαμονίων μόραν κατέκοψα, στρατηγοῦντος αὐτοῖς Ἰφικράτους καὶ Καλλίου, καθά φησιν Ἀνδρογίων τε καὶ Φιλόχορος ἐν δεκάτῃ.

<sup>1</sup> Xen. Hell. iv. 6. 14; 8. 24, 25, 34; v. 1. 5.

<sup>2</sup> τί δέ; τὰς τριήρεις οὐ σὺ πληροῖς;—Plutus 172. This was doubtless one of the chief purposes for which the 500 talents, mentioned in Eccl. 824, were required. See the Commentary on that passage.

audience must have been the restoration of Wealth, at the close of the Comedy, to his long-deserted home in the Athenian Treasury.

Such was the position of Athens when the play before us was exhibited. Aristophanes had indeed twenty years before<sup>1</sup> (B.C. 408, in the archonship of Diocles) produced a Comedy bearing the name of the Πλούτος, but there is no reason for believing that it resembled in the slightest degree the Comedy which has come down to ourselves. We may be sure that it was a political or literary satire, adorned with a Parabasis, and enlivened with a liberal supply of Choral melodies. It appeared midway between the Lysistrata and the Frogs, in what may be termed the specially lyrical period of the poet's career, a period extending from the Peace to the Frogs. And it is inconceivable that he should at that date have written a Comedy bearing any resemblance to the present in tone or character. Only one short passage of the First Plutus remains. It is quoted by the Scholiast on Frogs 1093 as *ἐν Πλούτῳ πρώτῳ*, and runs as follows—

*τῶν λαμπαδηφόρων δὲ πλείστων  
τῶν αἰτίαν  
τοῖς ὑστάτοις πλατειῶν*<sup>2</sup>.

See the Commentary on that line of the Frogs. The other notices which the Fragment Collectors attribute to the First Plutus consist of seven expressions (*ἀναπηρίαν, βλαξ, γραῦζειν, ἐμπαῖζειν, ζυγοποιεῖν, ἥν δ' ἐγώ, and ρυφῆσαι*) which the grammarians ascribe to 'Αριστοφάνης Πλούτῳ, and which are not found in the existing play.

We may therefore leave the First Plutus out of our consideration as having in all probability an entirely different plot carried out in an entirely different manner; merely remarking that in two plays on the same subject, however independent of each other, it is more than probable

<sup>1</sup> Scholiast on lines 173, 179. Both these Scholia are quoted a little further on. There is no ground for Professor Van Leeuwen's scepticism about the Plutus of B.C. 408.

<sup>2</sup> Such, I think, is the proper arrangement of the words. It is the ordinary ending of a series of iambic dimeters, occurring six times in Acharnians 930-51. So in Knights 379-81 and 454-6. In Peace 866, 867 and 920, 921, the dipody precedes the dimeter.

that there will occur, here and there, some slight points of contact. See the Commentary on Eccl. 926.

The present Comedy was exhibited in the spring of b.c. 388, during the archonship of Antipater. We do not know whether it was produced at the Great, or at the Lenaean, Dionysia, or with what success: but we know that there were now five competitors instead of three, which had been the limit during the Peloponnesian War. For with the deaths of Euripides and Sophocles, the great stream of Tragic song which had rolled on with undiminished vigour for nearly a century became well-nigh dried up; there were still plenty of poetasters attempting to write Tragic plays (*μειρακύλλια τραγῳδίας ποιοῦντα*, Frogs 89), but there was no real successor to the great Triumvirate: and it was found necessary to reproduce on the stage again and again the dramas of the three dead Masters. But Comedy, though changing its character, grew more and more; and as if to compensate for the dwindling interest of Tragedy, there were now five Comedies instead of three to compete for the prize at the Dionysian festivals<sup>1</sup>. The four poets who competed with Aristophanes on this occasion were Nicochares with the “Laconians,” Aristomenes with the “Admetus,” Nicophon with the “Adonis,” and Alcaeus with the “Pasiphae.” A few unimportant words from the “Laconians” and the “Pasiphae” have come down to our times: but the “Admetus” and the “Adonis” are not elsewhere mentioned.

This was the last play which Aristophanes produced in his own name: but there seems every reason to believe that he afterwards revised it and exhibited the revised edition in the name of his son Araros. For the author of the Greek Life of Aristophanes tells us<sup>2</sup>, in the most explicit

<sup>1</sup> See Aristotle's Polity of Athens, chap. 56; Hesychius, s.v. *μυσθός*; Boeckh, Corpus Ins. Graec. i. p. 353, Inscription 231, and Boeckh's note on Inscription 229. And see the note on Frogs 367. Had the Polity of Athens been discovered in Fritzsche's time, he could never have advanced the extraordinary notion that of the four poets who are stated in the didascalia to have competed with the Plutus, two competed with the First, and two with the Second, Plutus. De Socrate Vet. Com. Dissertatio. Quaest. Aristoph. i. 187 note.

<sup>2</sup> Speaking of the Plutus, the writer says *ἐν τούτῳ τῷ δράματι συνέστησε τῷ πλήθει*

terms, that he brought out the Plutus in the name of Araros, for the purpose of commanding him to the Athenian People (*ἐν τούτῳ τῷ δράματι συνέστησε τῷ πλάγθει τὸν νίδν' Ἀραρότα*). And though the passage in the Third Argument<sup>1</sup> relating to Araros yields no sense as it stands, it is by no means improbable that it was intended to convey precisely the same information in very similar words, and to mean—

And this being the last Comedy Aristophanes produced in his own name, and wishing by its means to command his son Araros to the audience (*καὶ τὸν νίδναντοῦ συστῆσαι Ἀραρότα δὶ' αὐτῆς τοῖς θεαταῖς βουλόμενος*) he brought it out again, as well as the two remaining Comedies, the Cocalus and the Aeolosicon, in his son's name.

Of course we are not to suppose that there was a Third Plutus; there was merely a double representation of the Second, just as there was a double representation of the Frogs and of the Aeolosicon, and a double edition of the Clouds. The play introduced by Araros would be substantially the play introduced by Aristophanes, but would be revised and touched up here and there, where the taste of the poet himself or perhaps the criticisms of others suggested a slight alteration.

And this theory may serve to explain a difficulty which has long perplexed commentators and critics; the difficulty arising from the fact that the Scholiasts on the extant Comedy suppose themselves to be commenting on the First Plutus, the play of 408. For in my opinion the Scholiasts had before them two Plutus-plays; the extant Comedy, and the revised edition brought out in the name of Araros; and as they

*τὸν νίδν' Ἀραρότα* καὶ οὕτω μετήλλαξε τὸν βίον, παῖδας καταλιπὼν τρεῖς, Φίλιππον δμώνυμον τῷ πάτπῳ, καὶ Νικόστρατον, καὶ Ἀραρότα δὶ' οὐ καὶ ἐδίδαξε τὸν Πλοῦτον.—Sect. 12.

<sup>1</sup> *τελευταίαν δὲ διδάξας τὴν κωμῳδίαν ταίτην ἐπὶ τῷ ἔπιω ὄνόματι, καὶ τὸν νίδναντοῦ συστῆσαι Ἀραρότα δὶ' αὐτῆς τοῖς θεαταῖς βουλόμενος, τὰ ἵπποις πα δύο δὶ' ἔκείνουν καθῆκε, Κόκαλον καὶ Αλοοσίκωνα.* Some would make sense of this passage by omitting the words δὶ' αὐτῆς, a remedy which, if the passage stood alone, would be probable enough. Others suppose that some words, relating to a second representation of the Plutus in the name of Araros have dropped out. And the insertion of words to that effect brings the passage into complete harmony with the statements in the Greek Life. The observation in both narratives about *commending Araros to the public* seems to show either that one writer was borrowing from the other, or that both obtained their information from the same source.

## INTRODUCTION

knew only of a First and a Second Plutus (the plays of 408 and 388), they fell into the natural error of supposing the earlier of their two plays—the extant Comedy—to be the First Plutus, the play of 408; and the revised edition to be the Second Plutus, the play of 388. It may be desirable to refer in more detail to the scholia<sup>1</sup> which give rise to the question.

Thus, on line 115, where Chremylus tells Wealth that he trusts *ταύτης ἀπαλλάξειν σε τῆς ὀφθαλμίας*, the Scholiast observes<sup>2</sup> that *όφθαλμία* which properly signifies a mere disease of the eye is here used, in a peculiar sense, for *blindness*; and that therefore in the *Second Plutus*, the line was changed into *τῆς συμφορᾶς ταύτης σε παύσειν ἡς ἔχεις*. Now this is plainly a mere verbal alteration made in revising a continuing play; the structure of the sentence is left altogether unchanged; and no variation is made in the language beyond what was absolutely necessary to get rid of an objectionable word. This is exactly what might be expected to happen in the revision of the extant Comedy for Araros; it could hardly have happened in writing a second play on the same subject as the first. (2) On line 173 τὸ δ' ἐν Κορίνθῳ ξενικὸν the Scholiast perceives the chronological difficulty which would arise if the play on which he is commenting were, as he imagines, the *First Plutus*. It is plain, he says<sup>3</sup>, that this line must have been transferred from the *Second*

<sup>1</sup> All these scholia are discussed at great length by C. Ludwig in the *Commentationes Philologae Jenenses*, vol. iv. pp. 61-132 in an article entitled “*Pluti Aristophaneae utram recensionem veteres grammatici dixerint priorem.*” He defines his object to be “*ut iam Alexandrinorum aetate alteram eandemque atque nunc Pluti editionem superstitem fuisse demonstrem, quae illis fabulae eius nominis prior recensio esse videretur.*” His latinity is singularly crabbed, and not always easy to understand: but he does not seem to prove anything except that which indeed is patent on the surface, viz. that the Scholiasts believed the extant Comedy to be the original play of 408.

<sup>2</sup> *όφθαλμίας* ἀντὶ τοῦ τῆς πηρώσεως ἴδιως δὲ *όφθαλμίαν* τὴν πήρωσιν τῶν ὀφθαλμῶν φησι· διὸ καὶ ἐν τῷ δευτέρῳ μεταπεποίηται “*τῆς συμφορᾶς ταύτης σε παύσειν ἡς ἔχεις.*” It is to be hoped that this alteration was made by Araros himself and not by his father.

<sup>3</sup> δῆλον ἐκ τοῦ ἐν δευτέρῳ φέρεσθαι, ὃς ἔσχατος ἐδιδάχθη ὑπ' αὐτοῦ εἰκοστῷ ἔτει ὑστερον· εἰ μὴ, ὅπερ εἰκός, ἐκ τοῦ δευτέρου Πλούτου τοῦτο μετενήνεκται. ἐκεῖ γὰρ ὀρθῶς ἔχει. ἥδη

*Plutus* which was exhibited twenty years later [than the play on which he supposed himself to be commenting]. There, he continues, it would be chronologically right; for the Corinthian War took place three or four years before the archonship of Antipater; [in which archonship, as we know, the extant Comedy was exhibited]. (3) On line 179 the Scholiast<sup>1</sup> accuses Aristophanes of an anachronism in speaking of the love of Lais for Philonides; for she was only fourteen years old in the archonship of Diocles, [that is, in 408 when the First *Plutus* was produced]. (4) On line 972 οὐ λαχοῦσ' ἔπινες ἐν τῷ γράμματι; the Scholiast, misunderstanding the allusion, remarks<sup>2</sup> that the βούλη sat for the first

γάρ ὁ Κορινθιακὸς πόλεμος συνέστη τρισὶν ἡ τέτρασιν ἔτει πρότερον τοῦ Ἀντιπάτρου, ἐφ' οὐδὲ ἐδιδάχθη. καὶ τὸ συμμαχικὸν ἐπαγήθροιστο ἐν Κορίνθῳ, τὸ δὲ Δακεδαιμόνιον ἐν Σικυῶνι. On this, and a subsequent scholium to a similar effect, Ludwig remarks (p. 86) “Scholiasta ad versum 1146 qui haec verba scripsit τοῦτο οὖν ἔοικε τις ἐκ τοῦ δευτέρου Πλούτου μετενεγκὼν ἐθάδε διηγωῆσαι τῆς ἀλογίας ταύτης, si duas Plutos habuisset, nonne certissime dixisset τοῦτο ἐκ τοῦ δευτέρου Πλούτου μετενήνεκται, vel potius nihil dixisset? Item Scholiasta ad v. 173 qui, postquam explicationem sibi ipsi non arridentem excogitavit, sic dicere pergit εἰ μὴ, ὅπερ εἰκός, ἐτοῦ δευτέρου Πλούτου τοῦτο μετενήνεκται, nonne hic quoque, si duas Plutos habuisset, multo confidentius locutus esset, vel potius tacuisset?” As regards the first alternative propounded by Ludwig, I confess that I do not follow his reasoning: for the existence of the line in both editions could not of itself prove that it did not originally exist in the earlier. And his second alternative appears to rest on the assumption that the Scholiast's “Second *Plutus*” was the play of 408. I have no doubt that the Scholiast found the line both in the extant Comedy and in the revised edition: and suspected, though he could not be confident, that it had been transferred from the latter to the former.

<sup>1</sup> Ἀριστοφάνης οὐ λέγει σύμφωνα κατὰ τὸν χρόνον· ληφθῆναι γάρ φασιν αὐτὴν ἐν Σικελίᾳ, πολιχνίον τινὸς ἀλόντος ὑπὸ Νικίου, ἐπτέτυν' ὀνηθῆναι δὲ ὑπὸ Κορινθίου τινὸς καὶ πεμφθῆναι δῶρον τῷ γυναικὶ εἰς Κόρωδον. . . ἵνα δὴ ἐπὶ Χαερίον τὶς ταῦτα γενέσθαι δῆ, ὅτε εὖ ἔπραττον οἱ Ἀθηναῖοι ἐν Σικελίᾳ, ἔστι δὲ ἔως Διοκλέους ἔτη ιδ', ὥστε ἀλογον διὰ δινόματος αὐτὴν ἐπάιρειν. It must be remembered that the objection on the score of Lais's age is entirely based on the Scholiast's erroneous belief that the play in which she is mentioned is the *First Plutus*. Athenaeus, who knew that it was the *Second Plutus* (ix. 6), though for other reasons he wished to change *Lais* into *Nais*, raised no chronological objections.

<sup>2</sup> ἐβούλευον οὖτοι τῷ πρὸ τούτου ἔτει ἀρξάμενοι. φησὶ γάρ Φιλόχορος ἐπὶ Γλαυκίππου, καὶ ἡ βουλὴ κατὰ γράμμα τότε πρῶτον ἐκαθέζετο. Of course the allusion in the play is to the dicasteries, not to the Council.

time κατὰ γράμμα in the year preceding the production of this play, for Philochorus says that it first did so in the archonship of Glauclippus. [Now Glauclippus was the archon before Diocles.] (5) And finally on line 1146 where the reference is to the capture of Phyle by Thrasybulus, the Scholiast says<sup>1</sup> that this had not happened at the date of the play ; it did not happen till five years later. [It occurred in the archonship of Pythodorus, 404-403.] And he therefore supposes that this line also must have been transferred from the *Second* to the *First Plutus*.

It is plain therefore that the Scholiasts supposed the play on which they were commenting to be the *First Plutus* (the play of 408) ; and that they had before them a later *Plutus* which they supposed to be the play of 388. But in truth the play on which they were commenting was the extant Comedy, the play of 388, and their later *Plutus* was the revised edition brought out in the name of Araros.

The mistake of the Scholiasts was, I suppose, responsible for the strange theory put forward<sup>2</sup> by Kuster and Brunck, viz. that the Comedy which has come down to us is neither the *First Plutus* nor the *Second Plutus*, but an amalgam of both. The first editor who attempted to arrange the eleven surviving Comedies in their chronological order was Bekker, and he in his edition placed the *Plutus* immediately before the *Frogs*. But whilst Bekker's work was passing through the press, a dissertation was published by Francis Ritter, in which he went carefully through the various notes of time contained in the extant Comedy, and pointed out, as the fact is, that all its historical allusions are to events which occurred subsequently not only to the archonship of Diocles, but even to the Fall of Athens. And his conclusion that we have before us, in accordance

<sup>1</sup> ἀλλὰ ταῦτά γε οὕπω ἐπέραπτο, οὐδὲ τὰ ἐπὶ τῶν τριάκοντα ἥδη ἦν, ἀλλὰ καὶ, ὡς Φιλόχορός φησι, πέμπτῳ ἔτει ὕστερον τῆς Θρασυβούλου γενομένης Κριτίας ἐν Πειραιεῖ τελευτῇ. τοῦτο οὖν ἔοικε τις ἐπὶ τοῦ δευτέρου Πλούτου μετενεγκὼν ἐνθάδε ὀλιγωρῆσαι τῆς ἀλογίας ταύτης, ἢ καὶ αὐτὸς ὁ ποιητὴς ὕστερον ἐνθεῖναι.

<sup>2</sup> Quae hodie exstat *Plutus* ex priore et posteriore mixta videtur.—Kuster, Preliminary note to the *Plutus*.

Fabula quam habemus nec prior nec posterior est ; sed e duabus a grammatico quodam vetustissimo concinnata.—Brunck, Note on *Plutus* 115.

with the didascalia, the Comedy as originally exhibited in the year 388 is now universally accepted. His dissertation was published at Bonn in the year 1828, and is prefixed in a condensed form to Dindorf's notes on the *Plutus*. But Ritter further expressed an opinion that the Comedy which the Scholiasts designate as the later of their two *Plutus*-plays, was none other than the *First Plutus*, the play of 408. He can hardly have taken into account the vast difference between a *Lyrical Comedy* of the earlier date, and our existing *Plutus*. It is inconceivable that, with these two plays before them, they could have supposed the extant *Plutus* to have been produced twenty years before the *Lyrical Comedy*. And I believe that the true solution will be found in the foregoing pages.

The *Ecclesiazusae* and the *Plutus* are the only extant Comedies which were produced after the downfall of the Athenian Empire. There was an interval of twelve years between the *Frogs* and the *Ecclesiazusae*, but only five years intervened between the latter play and the *Plutus*. And it is not merely a question of time. Between the date of the *Frogs* and the date of the *Ecclesiazusae* the whole face of the Attic world had been changed ; the political forces, the hopes and fears, which were in operation at the date of the earlier Comedy had passed away for ever ; old enemies had become new friends ; and new ambitions and new ideas had sprung up on every side. But nothing of similar importance had occurred between the date of the *Ecclesiazusae* and the date of the *Plutus* ; the two plays run in the same groove ; and bear numerous traces of having been composed under the same circumstances and during the same period. I lay no stress on the fact, which some have pointed out, that a few simple words are found in both these Comedies, and nowhere else in Aristophanes ; for there are no two plays, however widely separated in point of time, in which some coincidences of this kind may not be discovered ; it is far more important to observe that the same topics and the same historical surroundings which were most prominent in the poet's mind when he wrote the *Ecclesiazusae* still held a place there when he wrote the *Plutus*. Agyrrhius and the *ἐκκλησιαστικὸν*, the dole for attendance at the Public Assembly which Agyrrhius was the first to introduce, and which he finally raised

to three obols,—the increased attendance at the Assemblies consequent on that increase of pay,—Neocleides, one of the regular speakers in the Assembly, his blindness and how to cure it,—Thrasybulus and the unfortunate change in the public sentiment towards that distinguished citizen—the proceedings of the anti-Spartan League at Corinth—the practice of evading military service by pretending to be an *έμπορος*,—the degradation of Aristyllus—the misery of dying without leaving enough for one's funeral—these are some of the topics which were present to the poet's mind as well when he was writing the *Plutus* as when he was writing the *Ecclesiazusae*. And this indeed would be an additional proof, if any further proof were required, that our Comedy is the *Plutus* which was produced in 388.

And everywhere in the play before us we find tokens of the change which is passing over Athenian Comedy. The stately *Parabasis* is gone ; the beautiful lyrics which elevated the whole performance into a higher and purer atmosphere have altogether disappeared ; the great historical personages, literary and political, the poets, the philosophers, the demagogues, the generals, who moved through the earlier scenes of the Aristophanic drama, have faded not only from his own satire, but almost from the very recollection of his audience : we are no longer amidst the pomp and glory, the boundless activities of Imperial Athens with her Imperial instincts and her splendid ambitions ; comedy has become social instead of political ; the performers might almost be treading, so to say, the boards of some provincial theatre. But I am not one of those who can trace some decay in the wit and vigour of the poet himself. If we can imagine one of his earlier plays denuded of all these accessories, I do not think that the *Plutus* would compare unfavourably with what would remain. Take for instance the scene with the *Informer* in the *Birds* and the scene with the *Informer* in the *Plutus*. It seems to me that the latter is far the wittier, the more vigorous, and the more dramatic of the two. The material and surroundings of Comedy have changed ; the comic force of the poet remains unchanged.

The idea on which the Comedy turns is one which in the ancient world

was frequently perplexing the wisest minds. How is it that the ungodly are often seen in great prosperity while the righteous are needy and poor? This question the Comic poet answers with a Comic jest. It must be because Wealth is blind (as the poets commonly feign him), and therefore unable to distinguish between the wicked and the good. Let his sight be restored and all will be well: he will visit the righteous, and keep far off from the ungodly. No sooner said than done. Wealth is taken to spend the night in the Temple of Asclepius, and "when the day dawned" (to use the formula found in the Asclepian inscriptions) "he went away cured." At once the tables are turned: the positions are reversed; the righteous become wealthy, and the wicked are ruined. There is yet a second stage, which now and then unexpectedly makes itself felt, in this revolution. When Wealth has deserted the wicked, and gone over to the righteous, the former will find it to their interest to become righteous too, so that finally all men will become both righteous and wealthy, and Poverty will cease out of the land. This second result is only brought forward occasionally; notably in the discussion with Poverty herself, and in the complaint of the Priest at the conclusion of the play.

Throughout the Comedy there is a continual interchange between the two significations of the word *πλοῦτος*, viz. *Wealth* and *the God of Wealth*; and if in the translation the God were called Plutus, this ever-recurring humour would be entirely lost. Retaining therefore for the play itself the title of the "Plutus" I have in the translation everywhere called the God by the name of Wealth; a proceeding which might be considered in questionable taste, if it were not in reality a matter of necessity.

Wealth, we have seen, recovered his eyesight by the simple expedient of passing a night in the Temple of Asclepius; and Aristophanes takes the opportunity of putting into the mouth of the slave a very vivid and graphic, if a somewhat farcical, account of the proceedings which took place in one of those famous health-resorts. We have no means of ascertaining which is the particular Temple in which the cure is supposed to have been effected. Philocleon, in the *Wasps*, was ferried across to Aegina; and though there seems to have been now, even if there was not

then, a Temple of Asclepius in Athens, and indeed another in the Peiraeus, yet they do not appear to have become noted as health-resorts, and it seems to me most probable that Wealth too is supposed to have been taken to Aegina. However others are of a different opinion; and the question is not very material; for doubtless the same course was pursued in all these health-resorts. It may not be out of place here to say a few words on the subject of Asclepius and his cures.

Epidaurus was, in historic times, the head-quarters and metropolis of the Asclepian worship; but the original home of that worship appears to have been at Tricca, in north-west Thessaly. There according to Strabo was the oldest Temple of Asclepius; and it was from Tricca<sup>1</sup> that “his two sons, the kindly physicians, Podaleirius and Machaon” led out their troops to take part in the expedition against Troy. And although the Epidaurians contended that Asclepius, the son of Apollo and Coronis, was born within their boundaries, and their contention was upheld by Apollo himself in a response from his oracular shrine at Delphi<sup>2</sup>, yet even so the priority of the Thessalian claim was recognized by the admission that Coronis was the daughter of Phlegyas, the Thessalian king, and was merely on a temporary visit with her father to Epidaurus when she gave birth to the child. However in the end Epidaurus overshadowed and superseded Tricca; it was only in Epidaurus that the yellow snakes<sup>3</sup>,

<sup>1</sup> Strabo ix. 5. 17 (see Id. xiv. 1. 39). Homer, Iliad ii. 731—

Ἄσκληπιοῦ δύο παιδεῖ

ητῆρ' ἀγαθῶ, Ποδαλεῖρος ἡδὲ Μαχάων.

περὶ δὲ Τρίκκην, says Eustathius, κατὰ τὸν γεωγράφον (i. e. Strabo ubi supr.) ιερὸν Ἀσκληπιοῦ ἀρχαιότατον καὶ ἐπιφανέστατον.

<sup>2</sup>

ῷ μέγα χάρμα βροτοῖς βλαστῶν Ἀσκληπὶ πᾶσιν,  
διν Φλεγυνῆς ἔτικτεν, ἐμοὶ φιλότητι μιγεῖσα,  
ἰμερέεσσα Κορωνὶς ἐνὶ κραναῇ Ἐπιδαύρῳ.

Pausanias, Corinthiaca, chapter xxvi. Several romantic legends about the birth of Asclepius in Epidaurus are recorded by Pausanias in the same chapter. And as to Coronis see Pindar's Third Pythian, and the lines of Hesiod quoted by the Scholiast there.

<sup>3</sup> δράκοντες δὲ οἱ λοιποὶ καὶ ἔτερον γένος ἐσ τὸ ξανθότερον ῥέποντες χρόας ιεροὶ μὲν τοῦ Ἀσκληπιοῦ νομίζονται, καὶ εἰσιν ἀνθρώποις ἡμεροῖ τρέφει δὲ μόνη σφᾶς ἡ τῶν Ἐπιδαυρίων

sacred to Asclepius, were supposed to be found; and all the most celebrated Asclepian sanctuaries<sup>1</sup> (excepting Tricca) were derived from thence. Aegina, which we have already mentioned, and Cos, which we shall presently mention, were both colonized from Epidaurus; and it was from Epidaurus too that the Athenians first adopted the worship of Asclepius. So again, a century later, when the Romans, after a three-years pestilence, resolved to appeal for assistance to Asclepius, it was to Epidaurus, as a matter of course, that they were directed to go<sup>2</sup>. And the story went that as the deputation were leaving that town on their return journey, one of the sacred Epidaurian serpents glided into their ship, and accompanied them back to Rome. We may safely consider the Epidaurian sanctuary to be the fairest representative of these Asclepian health-resorts; more especially since, while the investigations into the ruins of the Asclepieia at Cos and at Athens have brought to light many traces of reconstruction and of alterations in their general scheme, the Epidaurian buildings appear to have retained throughout the form in which they were originally constructed.

The Epidaurian sanctuary, called *τὸ ιερὸν ἄλσος τοῦ Ἀσκληπιοῦ* by Pausanias, and still called *Sto Ierό*, *ἐς τὸ ιερὸν*, is rather more than four and a half miles (five Roman miles<sup>3</sup>) inland from the town, at the north-eastern end of a valley which is there inclosed by a semicircle of steep and wooded hills<sup>4</sup>. It lies, as it were, in a recess at the extremity of this valley, partly surrounded by the hills, and separated from the rest of the valley by a wall the remains of which are still visible. The traveller

*γῆ*.—Pausanias, Corinthiaca, chap. xxviii. ad init. “The yellow snakes which were sacred to Aesculapius, and which are perfectly harmless, are still found in the country.”—Sir W. Gell, Itinerary of Greece, p. 109.

<sup>1</sup> *μαρτυρεῖ δέ μοι καὶ τόδε, ἐν Ἐπιδαύρῳ τὸν θεὸν γενέσθαι. τὰ γὰρ Ἀσκλήπεια εὑρίσκω τὰ ἐπιφανέστατα ἐξ Ἐπιδαύρου.*—Pausanias, Id. chap. xxvi.

<sup>2</sup> Valerius Maximus, i. 8. 2.

<sup>3</sup> Livy xlv. 28; Valerius Maximus, i. 8. 2. The Roman mile is 4854 feet, the English 5280 feet.

<sup>4</sup> The description of the present site is chiefly taken from Leake’s Morea, ii. 420, &c. See also Dyer’s Gods of Greece, chap. vi, and Mr. Frazer’s learned notes on Pausanias ii. chaps. 26 and 27.

from the town has to cross the hills: the entrance to the valley is at its south-eastern extremity.

The sanctuary is something less than a mile in circumference, comprising therefore, presumably, nearly forty acres. This space contained a variety of buildings; the Temple of Asclepius himself, with his statue in ivory and gold; beyond the Temple<sup>1</sup> (that is, I suppose, adjoining it on the side nearest the hills) the great dormitory in which the patients slept; a Rotunda of white marble, which Pausanias calls the Θόλος; shrines of Artemis, Aphrodite, and Themis; a stadium; a theatre constructed by Polycleitus, and in the opinion of Pausanias superior to all others in its charm and the beauty of its proportions; *for who, says he, can in these matters vie with Polycleitus?* and many other erections.

Pausanias<sup>2</sup> tells us that within the enclosure were certain pillars (of which only six were standing in his time but formerly their number was greater) whereon were inscribed the names of men and women cured by Asclepius, and from what diseases they suffered, and in what manner they were cured. And he adds that these inscriptions were written in the Doric tongue. And in another place he calls them “the Cures of Asclepius,” τοῦ Ἀσκληπιοῦ τὰ λάματα. These pillars were apparently in the open air; but within the building itself were tablets, πίνακες, containing lists of these Cures. “Epidaurus,” says Strabo<sup>3</sup>, “is a city by no means undistinguished; chiefly on account of the mani-

<sup>1</sup> τοῦ ναοῦ δέ ἐστι πέραν, ἔνθα οἱ ικέται τοῦ θεοῦ καθεύδονται.—Pausanias, Cor. chap. xxvii. 2.

<sup>2</sup> στήλαι δὲ εἰστήκεσαν ἐντὸς τοῦ περιβόλου, τὸ μὲν ἀρχαῖον καὶ πλέονες, ἐπ' ἐμοῦ δὲ ἔξ λοιπαί. ταύταις ἔγγεγραμμένα καὶ ἀνδρῶν καὶ γυναικῶν ἐστιν ὄνόματα ἀκευθέντων ὑπὸ τοῦ Ἀσκληπιοῦ, προσέπι τὸ δὲ καὶ νόσημα ὃ τι ἔκαστος ἐνόσησε, καὶ ὅπως λάθη. γέγραπται δὲ φωνῇ τῇ Δωρίδι.—Cor. xxvii. 3.

Again in xxxvi. 1 ἐν στήλαις ταῖς Ἐπιδαυρίων, αἱ τοῦ Ἀσκληπιοῦ τὰ λάματα ἔγγεγραμμένα ἔχουσιν.

<sup>3</sup> καὶ αὕτῃ δὲ οὐκ ἀσημος ἡ πόλις καὶ μάλιστα διὰ τὴν ἐπιφάνειαν τοῦ Ἀσκληπιοῦ, θεραπεύειν νόσους παντοδαπὰς πεπιστευμένου, καὶ τὸ ἵερὸν πλῆρες ἔχοντος ἀεὶ τῶν τε καμνόντων καὶ τῶν ἀγακειμένων πινάκων, ἐν αἷς ἀναγεγραμμέναι τυγχάνονται αἱ θεραπεῖαι, καθάπερ ἐν Κῷ τε καὶ Τρίκκῃ.—viii. 6. 15.

festation of Asclepius there, who is believed to cure all manner of diseases, and whose sanctuary is always full of sick people, and of votive tablets recording the cures; as is also the case at Cos and Tricca.” Epidaurus<sup>1</sup>, Cos, and Tricca seem to have been the most notable of these Asclepian health-resorts in the ancient world.

The accuracy of Pausanias and Strabo has been abundantly vindicated by the investigations of M. Kabbadias and his companions amongst the ruins of the Epidaurian sanctuary. Amongst other discoveries they found an inscription which is entitled *Ιάματα τοῦ Ἀπόλλωνος καὶ Ἀσκληπιοῦ* and contains a record of some twenty cures effected on suppliants sleeping in the dormitory there. The inscription is set out in the *Ἐφημερὶς Ἀρχαιολογικὴ* for 1883 (published at Athens, 1884) from which I extract three cures which illustrate to some extent the proceedings in the sanctuary described in the present play,—

Αμβροσία ἐξ Ἀθάνων ἀτερόπτιλλος. Αὕτη ικέτις ἥλθε ποὶ τὸν θεόν. περιέρποντα δὲ κατὰ τὸ ἱαρὸν, τῶν ἱαμάτων τινα διεγέλα ὡς ἀπίθανα<sup>2</sup> καὶ ἀδύνατα ἔόντα χωλοῦς καὶ τυφλοῦς ὑγεῖς γίνεσθαι ἐνύπνιον ἰδόντας μόνον. ἔγκαθεύδοντα δὲ ὅμινον εἰδε. εἶδόκει οἱ ὁ θεός ἐπιστὰς εἰπεῖν ὅτι ὑγῆ μέν νιν ποιήσοι, μισθὸν μέντοι νιν δέσποι άνθέμεν εἰς τὸ ἱαρὸν ὃν<sup>3</sup> ἀργύρεον, ὑπόμναμα τῆς ἀμαθίας. ἐπαντα δὲ ταῦτα ἀνασχίσσαι οὐ τὸν ὀπτίλλον τὸν νοσοῦντα, καὶ φάρμακον τι ἐγχέαι. Ἀμέρας δὲ γενομένας, ὑγῆς ἐξῆλθε.

Ambrosia of Athens, blind in one eye. She came as a suppliant to the God, but walking round in the sanctuary, she scoffed at some of the cures as incredible and impossible, that the halt and the blind should be made whole, by merely seeing a vision in their sleep. But she in her sleep saw a vision. It seemed that the God stood over her and announced that he would cure her of her disease; but that by way of payment she would have to present to the sanctuary a pig made of silver as a memento of her ignorance. And when he had thus said he cut open her diseased eye and poured in a healing drug. And when the day dawned she went away cured.

<sup>1</sup> And hence they are joined by Herodas in his invocation of Asclepius at the commencement of his Fourth Mime—

χαίροις ἄναξ Πάίηνον, ὃς μέδεις Τρίκκης,  
καὶ Κῶν γλυκῆνα, καὶ Ἐπίδαιρον φύγηνα.

<sup>2</sup> The construction is confused in the Greek, as it is also in the translation.

<sup>3</sup> The ὃν was the recognized symbol of ἀμαθία. “Shall we not call that soul maimed,” asks the Platonic Socrates, “which ἀμαθάνοντά που ἀλισκομένη μὴ ἀγανακτῇ, ἀλλ’ εὐχερῶς ὀσπερ θηρίον ἐν ἀμαθίᾳ μολύνηται”;—*Republic* vii. chap. 15 (p. 535 E). ὑηρῶν σκαιῶν καὶ ἀμαθῶν. καὶ ὑηρίᾳ σκαιότης καὶ ἀμαθία.—*Photius*.

Ἄνηρ ἀφίκετο ποὶ τὸν θεὸν ἵκέτας ἀτερόπτιλος<sup>1</sup> οὕτως ὥστε τὰ βλέφαρα μόνον ἔχειν, ἐνεῖμεν δ' ἐν αὐτοῖς μηθὲν, ἀλλὰ κενεὰ εἶμεν ὅλως. Ἔλεγον δή τινες τῶν ἐν τῷ ἱρῷ τὴν εὐηθίαν αὐτοῦ, τὸ νομίκειν βλεψεῖσθαι, ὅλως μηδεμίαν ὑπαρχάν τοις ἔχοντος ὅπτιλλου, ἀλλ' ἡ χώραν μόνον. Ἐγκαθεύδοντι οὖν αὐτῷ ὅψις ἔφάνη. ἐδόκει τὸν θεὸν ἐψήσαι τι φάρμακον, ἐπειτα διαγαγόντα τὰ βλέφαρα ἔγχει τις αὐτά. Ἀμέρας δὲ γενομένης, βλέπων ἀμφοῖν ἔξηλθε.

A man came as a suppliant to the God, blind in one eye in such wise that he had only the lids and nothing within them, but the socket was quite empty. Then some of the folk in the Temple exclaimed at his folly, imagining that he could recover his sight, when he had not even the slightest commencement of an eye, but only an empty space. But as he slept, there appeared to him a vision. It seemed that the God prepared some drug, and then drawing the eyelids apart poured it in. And when the day dawned, he went away, seeing with both eyes.

Ἄνηρ δάκτυλον λάθη ὑπὸ ὄψιος. οὗτος τὸν τοῦ ποδὸς δάκτυλον ὑπό του ἀγρίου ἐλκεος δεινῶς διακείμενος μεθάμερα ὑπὸ τῶν θεραπόντων ἔξενειχθεὶς ἐπὶ ἔδραματός τινος κάθιζε. ὑπνον δέ νιν λαβόντος, ἐν τούτῳ δράκων ἐκ τοῦ ἀβάτου ἔξελθων τὸν δάκτυλον λάστο τῷ γλώσσῃ, καὶ τοῦτο ποιήσας εἰς τὸ ἀβατον ἀγεχώρησε πάλιν. ἔξεγερθεὶς δὲ, ὡς ἡς ὑγῆς, ἔφα ὅψιν εἰδεῖν· δοκεῖν νεανίσκον εὐπρεπή τὰν μορφαν ἐπὶ τὸν δάκτυλον ἐπιπήν φάρμακον.

A man's toe was healed by a serpent. This man, suffering grievously in his toe from a malignant ulcer, was brought forth while it was yet day by the attendants, and took his seat on a bench. And when he had fallen asleep, a serpent issued out of the Temple, and licked his toe and healed it; and when it had done this, it went back into the Temple. And when he awoke, healed, he said that he had seen a vision; it seemed as though a youth of comely appearance laid upon his toe a healing drug.

In this last case, the δράκων came out of the Temple into the adjoining dormitory, licked the part diseased, and then retired again into the Temple, exactly as the δύο δράκοντε in the Comedy did in the case of Wealth. And it seems to me that the archaeologists must be wrong who suppose that the ἀβατον was the regular dormitory; its very name implies the contrary; nor would the serpents be kept in the dormitory; nor would they have come out of the dormitory to heal the sleeping patient and afterwards returned to it again. The dormitory was the large colonnade or στοὰ which adjoined the Temple; and which at Epidaurus was 246 feet long by 31 wide; and at Cos 330 by 210. Doubtless in the summer months this στοὰ was crowded with patients; and although it is possible that some sufferers were allowed to sleep in

<sup>1</sup> The word is spelt with a single λ in this place only.

the Temple itself, *τὸ αἴθατον*, yet we may be sure that this was done only on some special occasions, such as in the great cold of winter (when too there would be but few *ἰκέται*), or in the case of very delicate patients.

In investigating the sanctuary of Asclepius in Cos, there was discovered in the Temple-floor<sup>1</sup> “a large rectangular coffer or cist composed of great slabs of marble, each a foot thick. The coffer was about 5 feet long, 4 feet in breadth, and 3 feet in depth. The massive block which formed the lid was pierced in the centre by an aperture 6 inches in diameter.” This coffer, Dr. Caton conjectures, was the place in which the sacred serpents were kept; and there seems every reason to believe that his conjecture is accurate. The serpents would ordinarily emerge through the aperture in the lid; but whenever it might be thought necessary or convenient, the lid itself would be removed.

Cos too is supposed to be the scene of the Fourth Mime of Herodas. Two ladies are bringing a cock as an offering to Asclepius, partly in gratitude for the present partial cure of some disease, and partly in hope of a more complete cure hereafter. The day has not dawned and the shrine is not yet open. They linger outside, saluting the statues of Asclepius himself, of his father and mother (Apollo and Coronis), and of the various members of his family (Hygieia, Panacea, Epio, Iaso, Podaleirius, and Machaon); and considering in what position they shall affix the tablet recording the cure. Presently the sacristan throws open the Temple door, and they go in, admiring the paintings there, as they had admired the statuary outside. They then make their offering to the God, giving a leg of the cock to the sacristan, and pushing a *πέλανος* into the hole where the serpent dwells, *ἐς τὴν τρώγλην τοῦ δράκοντος* (the serpent being a *τρωγλοδύτης*, Aristotle, H. A. ix. 2. 10). The *τρώγλη* would doubtless be represented by the aperture in the lid of the coffer described by Dr. Caton as mentioned above.

This cult of Asclepius was perhaps the pleasantest part of the old Hellenic religion; nor did its popularity fail until the final extinction of

<sup>1</sup> I quote from a report in the Times of March 6, 1906, of a lecture delivered by Dr. Caton at the Royal Institution on the preceding day.

Paganism. Still in the days of Constantine, men believed that at these famous health-resorts the patients were healed by a vision of the night, *ἐπιφαινομένου νύκτωρ καὶ λωμένου τοῦ δαίμονος*<sup>1</sup>. Julian frequently refers to Asclepius, and in one of his orations swears by his name, *νὴ τὸν Ἀσκληπιόν*; an adjuration occasionally found in classical writers<sup>2</sup>.

Lucian, who is everywhere treading in the footsteps of Aristophanes, introduces Poverty and Wealth, *Πενία* and *Πλούτος*, as characters in his dialogue “Timon”; and makes Poverty insist, as she does in the Comedy, on the superiority of her training to the training afforded by Wealth.

The Plutus was, I suppose, the first Aristophanic Comedy to become familiar in an English form to English readers. Randolph’s “Hey for Honesty, Down with Knavery” is described on its title-page as “a Pleasant Comedie. Translated out of Aristophanes his Plutus by Thomas Randolph”; and is prefaced by a dialogue between Aristophanes and his Translator. It is in some scenes a fairly close and very good translation, mostly in prose, of the Greek original; though in other places the translator loses touch with Aristophanes, and giving free rein to his fancy, introduces a farrago of wild buffoonery which is quite alien to the spirit of the Athenian drama. It concludes with the marriage of Plutus and Miss Honesty. Randolph’s play was first printed in 1651 after the author’s death. It was soon afterwards acted (probably in 1652, says Isaac Reed) before a brilliant audience; and it is interesting to observe that the part of the youth (*Νεανίας*) was on that occasion taken by Sir Christopher Wren<sup>3</sup>, then a B.A. of Wadham College about twenty years of age.

There have not been many translations of the Plutus into English verse. I know of only three; one by Edmund F. J. Carrington in 1825; a second by Sir Daniel Sandford, published in Blackwood’s

<sup>1</sup> Sozomen, *H. E.* ii. 5.

<sup>2</sup> Julian, *Orat.* vii. See the lines of Alexis translated in the commentary on line 999 of the present play.

<sup>3</sup> Elmes, “Sir Christopher Wren and his Times,” p. 56.

Magazine, Vol. 38 (December, 1835); and a third by Leonard Hampson Rudd, in 1867. There is a prose translation, more vigorous than refined, by Henry Fielding the novelist and the Rev. William Young.

The Plutus, as we have seen in the earlier part of this Introduction, is not only the last extant Comedy of Aristophanes, it is also the last Comedy which he exhibited in his own name; but it is not the last Comedy which he wrote. He composed indeed two more, the Cocalus and the Aeolosicon, but these he intrusted to his son Araros, seeking by that means to introduce and commend him to the Athenian people; a sign that the poet's popularity with his countrymen remained undiminished to the end. There may possibly have been another reason for his handing over these two Comedies to his son. For in them he was making a new departure, and substituting a humorous delineation of ordinary life and manners for the vigorous political, literary, and social satire which had been the animating principle of his earlier dramas. The change had been foreshadowed in the Plutus; but it was in these two plays that the ancient critics detected the germ of the later Comedy, the Aeolosicon representing the Middle, and the Cocalus the New, Comedy, the Comedy of Menander and Philemon.

“It was Aristophanes,” says<sup>1</sup> the author of the Greek Life, “who first exhibited the style of the New Comedy. He did this in the Cocalus, whence Menander and Philemon took the cue for their dramatic work.” “In the Cocalus,” says the same writer<sup>2</sup>, “he introduced the dramatic Seduction and Recognition, and all the other things which Menander imitated.” And it would seem from a statement of Clemens Alexandrinus<sup>3</sup> (as corrected by Casaubon), that the Cocalus itself was parodied and

<sup>1</sup> πρῶτος δὲ καὶ τῆς νέας κωμῳδίας τὸν τρόπον ἐπέδειξεν ἐν τῷ Κωκάλῳ, ἐξ οὗ τὴν ἀρχὴν λαβόμενοι Μένανδρός τε καὶ Φιλήμων ἐδραματούργησαν.

<sup>2</sup> ἔγραψε Κώκαλον ἐν φεισάγει φθορὰν καὶ ἀναγνωρισμὸν καὶ τἄλλα πάντα ἀξέγλωσσε Μένανδρος.

<sup>3</sup> τὸν μέντοι Κώκαλον τὸν ποιηθέντα Ἀραρότι τῷ Ἀριστοφάνους νιεῖ Φιλήμων ὁ κωμικὸς ἴπαλλάξας ἐν ‘Υποβολιμαίῳ ἐκωμῳδησεν.—Stromata vi. 2. 26 (p. 752, Potter).

satirized by Philemon in his Comedy of the *Τυποβολιμαῖος*, the *Supposititious Son*. And the Aeolosicon is described by Platonius (*περὶ διαφορᾶς κωμῳδιῶν*) as belonging to the type of the Middle Comedy.

A few fragments of the Cocalus have reached us, but not enough to enable us even to make a guess at the character and drift of the play. The title is supposed to refer to the Sicilian prince<sup>1</sup> of that name to whom Daedalus fled from the vengeance of Minos, and who, when Minos followed the fugitive to Sicily, contrived by treachery to destroy the pursuer, either he or his daughters having let boiling water into the bath where Minos was. This is perhaps the more probable, because Aristophanes had already written a Comedy bearing the name of Daedalus; but of course it is altogether uncertain.

Of the Aeolosicon we can form a somewhat better idea. Its title is derived from two proper names, *Αἴολος* and *Σίκων*. *Σίκων* was a slave's name (Eccl. 867); and in a passage cited by Athenaeus (ix. 22) from a comedy of Sosipater it is the name of a cook, the founder of a great school of cookery. And it is a cook's name in this Aristophanic Comedy. We see him receiving his mistress's orders (like the cook in the *Menaechmi*) to provide what was required for a banquet; and presently returning from his marketing with such a plenteous supply of provisions from the baker, the butcher, and the greengrocer that the guests, even if endowed with the voracity of a Heracles, will hardly be able to consume them unless they remain at the table the whole night through. The fragments of the Comedy are thrown together in all the editions without regard to their relative positions. I will arrange those relating to the cook in what I conceive to have been their sequence in the play itself.

First then, we have the cook starting on his marketing expedition—

ἀλλ' ἄνυσον· οὐ μέλλειν ἐχρῆν· ὡς ἀγοράσω  
ἀπαξάπανθ' οὐσ' ἀν κελεύης, ὡς γύναι.—Suidas, s. v. ἀγοράσω.

*Quick march! no dallying now. I'll to the mart  
And purchase, lady, all that you command.*

<sup>1</sup> Diod. Sic. iv. 79; Schol. ad Pind. Nem. iv. 95; Scholia Minora ad Il. ii. 145 (ed. Gaisf.); Strabo vi. 2. 6 and 3. 2; Pausanias vii. 4. 5; Hyginus fab. 44.

Next we see him returning from Thearion the baker. He announces his return in language borrowed from the first lines of the *Hecuba*—

ἢκω Θεαρίωνος ἀρτοπάλιον  
λιπάν, ἵν' ἐστὶ κριβάνων ἐδάλια.—Ath. iii. 78.  
*I come, relinquishing the baker's shop  
Of old Thearion, where the bakemeats are<sup>1</sup>.*

Also he has purchased some roots of leek of a garlic-imitating quality—

τῶν δὲ γηθύων  
ρίζας ἔχούσας σκοροδομίμητον φύσιν.—Ath. ix. 13.

And he has prepared some—what are they called? O yes, some pettitoes so tender that they will melt in the mouth—

καὶ μῆν, τὸ δεῖν', ἀκροκάλιά γέ σοι τέτταρα  
ἢψησα τακερά.—Ath. iii. 49.

(As to τὸ δεῖν' cf. *Wasps* 524, *Peace* 268, *Birds* 648, *Lys.* 921.) Unfortunately in the course of his marketing, the money he had in his mouth has melted away,—

ὅπερ δὲ λοιπὸν μόνον ἔτ' ἦν ἐν τῇ γνάθῳ  
διώβολον γεγένητ' ἐμοὶ δικόλλυβον.—Pollux ix. 63.

<sup>1</sup> The ghost of the murdered Polydore commences the “*Hecuba*” with the words—

ἢκω νεκρῶν κενθμῶνα καὶ σκύτον πύλας  
λιπάν, ἵν' Ἀδης χωρὶς φύκισται θεῶν.  
*I come, relinquishing the gates of gloom  
The realm of Death, where Hades dwells aloof.*

Aristophanes had already employed this parody in the *Gerytades*, where it is emphasized by another speaker's reply—

καὶ τίς νεκρῶν κενθμῶνα καὶ σκύτον πύλας  
ἔτλη κατελθεῖ;

As I am here dealing with Aristophanic fragments, I should like to enter my protest against the singular improbability of attributing to Aristophanes the authorship of the anonymous verses published by Messrs. Grenfell and Hunt in Part 2 of their *Oxyrhynchus Papyri*, p. 20 (No. 212). It does not require much literary discernment to perceive not only that they would have been utterly repugnant to his taste, but also that they could never have formed part of any Attic Comedy. And to include them in a collection of Aristophanic fragments is nothing short of an outrage on the memory of a great poet, of all persons in the world the least likely to have written them.

So that now he has no small change left; *ἐν τῷ Αἰολοσίκων τὸ μὴ ἔχειν κέρματα ἀκερματίαν ὠνόμασεν*.—Pollux ix. 89. Now, however, he must get ready his culinary implements—

*δοίδυξ, θυεία, τυρόκνηστις, ἐσχάρα*.—Pollux x. 104.

But it will take the guests the whole night to get through the dainties he is preparing—

A. *εἴτε πῶς*  
*δειπνήσομεν τοσαῦτα δεῖπν' ; B. ὅπως ; ἵσως*  
*διὰ νυκτός*.—Ath. vii. 3.

A. *How shall we sup*  
*On all this supper ? B. All night long, perchance.*

And this will require the voracity of a Heracles, *ὅν ὡς γαστρίμαργον Ἀριστοφάνης κωμῳδεῖ ἐν Αἰολοσίκων*.—Scholiast on Peace 740.

But our Sicon was not merely a cook; he was an Aeolus of a cook, an Aeolo-Sicon, just as Xanthias in the Frogs was a Heracleio-Xanthias. On this side, the play was a satire on the notorious Aeolus of Euripides, a drama to which Aristophanes refers in the Clouds and the Frogs with indignant reprobation. There, the children of Aeolus were represented as leading incestuous lives, in accordance with the legend preserved in the Odyssey. Here, the daughters of Sicon were apparently represented as *πόρναι* clad in the transparent vesture which indicated their profession, sleeping in one room, bathing in one bath, using lights as a signal to their lovers who would come swarming over the roof and through every opening. And perhaps all those culinary preparations were for a riotous banquet for themselves and their lovers, and the woman who laid her commands upon Sicon may have been his wife or a daughter.

“There was a first and a second Aeolosicon of Aristophanes,” says a Scholiast<sup>1</sup> on Hephaestion chap. ix, given by Gaisford in his third, but not in his first, edition, “just as there was a first and a second Plutus.” And Athenaeus also (ix. 13) expressly refers to the “second

<sup>1</sup> Αἰολοσίκων δράμα γέγονε πρῶτον καὶ δεύτερον Ἀριστοφάνους ὡς καὶ ὁ Πλοῦτος πρῶτον καὶ δεύτερον.

Aeolosicon.” It would be more accurate, in all probability, to compare the first and second Aeolosicon with the second Plutus and its revision, or with the first and second editions of the Frogs, than with the first and second Plutus. But be this as it may, the second Aeolosicon, as well as the first, is both by the Scholiast on Hephæstion and by Athenaeus explicitly ascribed to Aristophanes himself, so that however quickly the second<sup>1</sup> may have followed the first, it seems impossible to doubt that Aristophanes survived the exhibition of the extant Plutus for several years.

And then the great poet passed away full of years and honour. He was born when the Athenian Empire was attaining its widest dominion ; he had seen the outbreak of the Peloponnesian War, the Peace of Nicias, the Sicilian catastrophe, the fall of Athens ; and he had lived to see the City he had served so well, again becoming, not indeed the mightiest, but the most splendid and the most notable of all Hellenic cities.

The year in which the poet died is as uncertain as the year in which he was born. Many would place his death as soon after 388, the date of the present Comedy, as is compatible with the production in the meantime of the two subsequent plays, the Cocalus and the Aeolosicon ; but this is the merest conjecture. On the other hand, Mr. Roland Kent in the able and interesting article to which reference has been made in the preceding note, would postpone it to, at the earliest, the year 375. His argument is based on the following statement of Suidas :—

<sup>1</sup> “ May it be permitted to hazard a conjecture as to the reason for the appearance of the *Aeolosicon* a second time ? Possibly, like the *Frogs*, the play received such a hearty reception that a second performance was demanded, for the public had not forgotten that it was Aristophanes, the old champion of morality, who was speaking again in his old age, after a silence of many years.” Roland G. Kent in an article entitled “ When did Aristophanes die ? ” Classical Review, xx. 153. The phrase “ after a silence of many years ” is due to Mr. Kent’s belief that the first Aeolosicon was not exhibited until 375, thirteen years after the Plutus. Platonius (ubi supra) says *τὸν Αἰολοσίκωντα Ἀριστοφάνης ἐδίδαξεν*, which Fynes Clinton thinks must refer to the second edition, the first having been exhibited in the name of Araros ; but I quite agree with Mr. Kent that *ἐδίδαξεν* is there “ used, loosely and inaccurately, for *composed*.”

Αραρὸς, καὶ κλίνεται Ἀραρό. Ἀθηναῖος, νιὸς Ἀριστοφάνους τοῦ κωμικοῦ, καὶ αὐτὸς κωμικὸς, διδάξας τὸ πρῶτον Ὀλυμπιάδι ρά'. Ἔστι δὲ τῶν δραμάτων αὐτοῦ, Καινεὺς, Καμπυλίων, Πανὸς γονὶ, Υμέναιος, Ἀδωνις, Παρθενίδιον.

Araros, an Athenian, son of Aristophanes the Comic poet, and himself a Comic poet, having first exhibited in the 101st Olympiad. And he wrote the *Kaineus*, &c.

The 101st Olympiad extended from 376 to 372, the dramatic contests during that period taking place in the early months of 375 and the three following years. Therefore, according to Suidas, Araros ἐδίδαξε for the first time in the spring of 375, at the earliest. And as both the Aeolosicon and the Cocalus were undoubtedly exhibited in the name of Araros, Mr. Kent concludes that neither of them can have been exhibited before the spring of 375, and that Aristophanes therefore must at least have survived to that year. But it seems to me that in the statement of Suidas, the signification of the word διδάξας is controlled by the immediate context. It is introduced in connexion with the remark that Araros was himself a κωμικὸς, that is, a Comic poet, a composer of original Comedies. The circumstance that his father's comedies were brought out in his name would not entitle him to the name of a Comic poet. Suidas then says, "He was himself a composer of original comedies having exhibited for the first time in the 101st Olympiad." And then he goes on to enumerate—what? Not the Comedies brought out in his name, but his *original Comedies*. It seems to me that Suidas is throughout treating Araros as an original poet, and is not referring in any way to Comedies which were composed not by him but by Aristophanes.

And in my opinion we cannot say anything more precise about the date of the poet's death than that he was alive in the year 388, and must have lived for several years afterwards.

EASTWOOD, STRAWBERRY HILL,  
November, 1906.

ΤΠΟΘΕΣΕΙΣ<sup>1</sup>.

## I.

Πρεσβύτης τις Χρεμύλος, πένης ὅν τὴν οὐσίαν, ἀφικνεῖται εἰς θεοῦ ἐρωτῷ δὲ τὸν θεὸν πῶς ἀν εἰς ἔκδηλον ἀβρόν τε μετασταίη βίον. τοιόνδε δὲ ἐγγεγύηται δι χρησμός. χρᾷ γὰρ αὐτῷ δι θεὸς ἐξιόντι τοῦ ναοῦ, τούτῳ ἐπεσθαι, φι πρώτῳ συντύχῃ. καὶ δὴ τυφλῷ γέροντι συντυχῶν εἴπετο πληρῶν τὸν χρησμόν ἦν δὲ Πλούτος οὗτος. ὕστερον δὲ προσδιαλεχθεὶς αὐτῷ εἰσάγει εἰς Ἀσκληπιοῦ, ἵασόμενος αὐτὸν τῆς πηρώσεως, καὶ οὕτω πλούσιος γίνεται. ἐφ' φι δυσχεράνασα δι Πενία παραγίνεται λοιδορουμένη τοῖς τοῦτο κατορθώσασι πρὸς ἦν καὶ διάλογος οὐκ ἀφῆται γίνεται, συγκρινομένων τῶν φαύλων τῆς Πενίας καὶ τῶν τοῦ Πλούτου ἀγαθῶν ὑπὸ Βλεψιδήμου καὶ Χρεμύλου. πολλῶν τε καὶ ἄλλων<sup>2</sup> ἐπεισρεόντων, ἐν τῷ ὀπισθοδόμῳ τῆς Ἀθηνᾶς ἀφιερώσαντο Πλούτου ἴνδαλματα. τὰ μὲν οὖν τῆς ὑποθέσεως ταῦτα προλογίζει δὲ θεράπων, δυσχεραίνων πρὸς τὸν δεσπότην διτι τυφλῷ καὶ γέροντι κατακολουθεῖν οὐκ ἥσχύνετο.

<sup>1</sup> R. has no Argument to this play. The four here given are all found in V. in the same order as here. But between III and IV are inserted in V. the "Life of Aristophanes" and certain extracts περὶ κωμῳδίας. All four Arguments (with others) are given by Aldus and generally in the printed editions.

<sup>2</sup> Velsen reads πολλῶν τε ἄλλων and in his note gives as the variations of V. πολλῶν τε καὶ ἄλλων | τῷ ὀπισθοδόμῳ, meaning that V. omits the iota subscript in the two latter words. Unfortunately the line of division has dropped out, which has led recent editors to suppose (contrary to the fact) that V. omits the words ἐπεισρεόντων ἐν.

II<sup>1</sup>.

Πρεσβύτης τις Χρεμύλος πένης ὁν καὶ ἔχων σὶὸν, κατανοήσας ὡς οἱ φαῦλοι τὸ τηνικαῦτα εὑ πράττουσιν, οἱ δὲ χρηστοὶ ἀτυχοῦσιν, ἀφικνεῖται εἰς θεοῦ, χρησόμενος πότερον τὸν παιδα σωφρόνως ἀναθρέψειε καὶ ὅμοιον ἔαυτῷ τοὺς τρόπους διδάξειεν (ἢ γὰρ οὗτος χρηστὸς), ἢ φαῦλον, ὡς τῶν φαύλων τότε εὐπραγούντων. ἐλθὼν οὖν εἰς τὸ μαντεῖον, περὶ μὲν ὧν ἤρετο οὐδὲν ἡκουσεν, προστάττει δὲ αὐτῷ, φ τινι πρώτον ἔξιὼν συντύχη, ἀκολουθεῖν. καὶ τὰ λοιπὰ ὡσαύτως.

III<sup>2</sup>.

Ἐδιδάχθη ἐπὶ ἀρχοντος Ἀντιπάτρου, ἀνταγωνιζομένου αὐτῷ Νικοχάρους μὲν Λάκωσιν, Ἀριστομένους δὲ Ἀδμήτῳ, Νικοφῶντος δὲ Ἀδώνιδι, Ἀλκαίου δὲ Πασιφάῃ. τελευταίαν δὲ διδάξας τὴν κωμῳδίαν παύτην ἐπὶ τῷ ὕδωρ ὄνόματι, καὶ τὸν σὶὸν αὐτοῦ συστῆσαι Ἀραρότα δὶ αὐτῆς τοῖς θεαταῖς βουλόμενος, τὰ ὑπόλοιπα δύο δὲ ἐκείνου καθῆκε, Κώκαλον καὶ Αἰολοσίκωνα.

## IV.

## ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Μαντεύεται δίκαιος ὧν τις καὶ πένης  
εἰ μεταβαλὼν πλοιότου τυχεῖν δυνήσεται.

<sup>1</sup> Arg. II. This is not a separate Argument. It is intended as an alternative commencement of Argument I in substitution for the first four sentences as given above (down to φ πρώτῳ συντύχῃ). Hence in V. it is headed ἔτέρῳ τὸ προοίμιον τῆς ὑποθέσεως. And the words καὶ τὰ λοιπὰ ὡσαύτως are equivalent to “ Go on as in No. 1 ”; that is from the words καὶ δὴ τυφλῷ γέροντι.

<sup>2</sup> Arg. III. The questions what comedies of Aristophanes were produced in the name of Araros, and how the last sentence of this Argument should be amended, are considered in the Introduction. The words καὶ Αἰολοσίκωνα are omitted in V. but are found in Aldus and the editions generally. Otherwise we might have preferred to read Αἰολοσίκωνα καὶ Κώκαλον.

ἔχρησεν δὲ θεὸς συνακολουθῶν φίπερ ἀν  
ἀνέρι<sup>1</sup> περιτύχη. Πλούτος διπτάνεται τυφλός.  
γνοὺς δὲ αὐτὸν, ἥγαγ' οἴκαδ', ἄλλους δημότας  
καλέσας μετασχέειν· εἰθὲ ὑγιάσαι τὰς κόρας  
ἔσπευδον· εἰς Ἀσκληπιοῦ δὲ ἀπήγαγον.  
ἡ δὲ ἀναφανεῖστο<sup>2</sup> ἀφνω Πενία διεκώλυεν.  
δύμως<sup>3</sup>, ἀναβλέψαντος αὐτοῦ, τῶν κακῶν  
οὐδεὶς ἐπλούτει, τῶν δὲ ἀγαθῶν ἦν τάγαθά.

<sup>1</sup> ἀνέρι is Dindorf's correction for ἀνδρὶ. I take Dindorf's notes on the Argument from Dübner's "Scholia Graeca in Aristophanem." I do not find them in the Oxford edition.

<sup>2</sup> V. and the earlier editions have, for this line, merely ἡ δὲ ἀφνω Πενία διεκώλυεν. Hemsterhuys proposed ἀφνω δὲ παροῦστον ἡ Πενία διεκώλυστον ἀγειν. Kuster ἀφνω δὲ τούτους ἡ Πενία διεκώλυσεν.

Dindorf proposed ἀναφανεῖστο which might easily have fallen out before ἀφνω. However Velsen reads ἐκφανεῖστο, and Van Leeuwen ἐπιφανεῖστο, alterations which are far less probable than Dindorf's. For διεκώλυσεν, we should, as Bothe observed, read διεκώλυεν, and this suggestion is universally adopted.

<sup>3</sup> δύμως. Dindorf altered this into οὕτως, but this has not been followed.

#### CORRIGENDA IN "THE BIRDS."

Page 16, lines 114-116. In each of these lines a comma should have been placed after the word *vó*.

Page 33, line 265, *note*. It might be more accurate to say that Aristophanes treats *ἐπώξε* as if it were derived from *ἐποί*.

Page 189, line 1409, *translation*. The line should commence "I get me wings." And in the translation of line 1436 "Come" is misprinted "Cmoe."

## Π Λ Ο Υ Τ Ο Σ

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### ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΚΑΡΙΩΝ.

ΧΡΕΜΥΛΟΣ.

ΠΛΟΥΤΟΣ.

ΧΟΡΟΣ ΓΕΩΡΓΩΝ.

ΒΛΕΨΙΔΗΜΟΣ.

ΠΕΝΙΑ.

ΓΥΝΗ ΧΡΕΜΥΛΟΥ.

ΔΙΚΑΙΟΣ ΑΝΗΡ.

ΣΥΚΟΦΑΝΤΗΣ.

ΓΡΑΥΣ.

ΝΕΑΝΙΑΣ.

ΕΡΜΗΣ.

ΙΕΡΕΥΣ ΔΙΟΣ.

## Π Λ Ο Υ Τ Ο Σ

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ΚΑ. 'Ως ἀργαλέον πρᾶγμ' ἔστὶν, ὁ Ζεῦ καὶ θεοὶ,  
δοῦλον γενέσθαι παραφροοῦντος δεσπότου.  
ἢν γὰρ τὰ βέλτισθ' ὁ θεράπων λέξας τύχῃ,  
δόξῃ δὲ μὴ δρᾶν ταῦτα τῷ κεκτημένῳ,  
μετέχειν ἀνάγκη τὸν θεράποντα τῶν κακῶν.  
τοῦ σώματος γὰρ οὐκ ἐφ τὸν κύριον  
κρατεῖν ὁ δαίμων, ἀλλὰ τὸν ἐωνημένον.  
καὶ ταῦτα μὲν δὴ ταῦτα. τῷ δὲ Λοξίᾳ,  
ὅς θεσπιωδεῖ τρύποδος ἐκ χρυσηλάτου,

5

The scene, which remains unchanged throughout the play, represents a street in Athens, with the house of Chremylus in the background. Groping along in front is a blind old man of very sordid appearance. He is closely followed by an elderly citizen and his slave. The citizen is Chremylus, and the slave, Cario; and both are wearing on their heads wreaths of bay in token that they are returning from the oracle at Delphi. And, indeed, the slave is carrying a piece of meat from the sacrifice which they have been offering there. He is exhibiting symptoms of impatience, and presently breaks out into the soliloquy with which the play commences. *What*

*a bad job it is, says he, to serve a master who has lost his wits!* This is an *aside*, but he is equally free when he addresses his master to his face, calling him *ὦ σκαιότατε* and the like; quite in the style of the New Comedy, as we find it latinized in the plays of Plautus and Terence.

4. *μὴ δρᾶν ταῦτα*] *If the lord decide not to do what the servant advises.* By *τῶν κακῶν* we are to understand the evil consequences (in which the servant as well as his master will be involved) of disregarding the servant's advice. Kuster refers to two lines of Philemon which are a mere echo of the present passage—

## THE PLUTUS

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CARIO. How hard it is, O Zeus and all ye Gods,  
To be the slave of a demented master !  
For though the servant give the best advice,  
Yet if his owner otherwise decide,  
The servant needs must share the ill results.  
For a man's body, such is fate, belongs  
Not to himself, but to whoe'er has bought it.  
So much for that. But now with Loxias,  
Who from his golden tripod chants his high

---

*κακὸν ἔστι δούλῳ δεσπότης πράσσων κακῶς·  
μετέχειν ἀνάγκη τῶν κακῶν γὰρ γίγνεται.*—Stobaeus, lxii, 29.

The opposite opinion is expressed in the Menaechmi of Plautus (ii. 3), where a slave endeavouring to dissuade his

master from a foolish action is met with the retort:

Tace, inquam,  
Mihi dolebit, non tibi, si quid ego stulte fecero.

6. *τὸν κύριον*] Αὐτὸν ἔαυτοῦ τὸν δοῦλον οὐκ ἔἲ κρατεῖν· μάλιστα γὰρ κύριος τοῦ σώματος ἔκαστος αὐτὸς ἔαυτοῦ.—Scholiast. And therefore a slave contending for his freedom was said περὶ τοῦ σώματος ἀγωνίζεσθαι: see the Introduction to the Frogs, pp. xi, xii.

8. *τῷ δὲ Λοξίᾳ*] Τῷ Ἀπόλλωνι· οὗτοι τῷ λοξῆν ιὰν πέμποντι, λοξὰ γὰρ μαντεύεται ὁ θεός· ή τῷ λοξῆν πορείαν ποιουμένῳ, ἐπειδὴ πλάγιος ἐν τῷ ζῳδιακῷ φέρεται ὁ αὐτὸς,

ἥλιος ὁν.—Scholiast. But the former interpretation is improbable, and the latter impossible: since Apollo was called Loxias long before he was identified with the Sun. Bergler refers to Eur. Or. 285 Λοξίᾳ δὲ μέμφομαι. The two characters in which Cario regards Loxias, *ιατρὸς* and *μάντις*, are as Spanheim reminds us, united by Aeschylus in the one word *ιατρόμαντις*, Eum. 62.

μέμψιν δικαίαν μέμφομαι ταύτην, ὅτι  
ἰατρὸς ὅν καὶ μάντις, ὡς φασιν, σοφὸς,  
μελαγχολῶντ' ἀπέπεμψε μου τὸν δεσπότην,  
ὅστις ἀκολουθεῖ κατόπιν ἀνθρώπου τυφλοῦ,  
τούναντίον δρῶν ἡ προσῆκρτος ποιεῖν.

οἱ γὰρ βλέποντες τοῖς τυφλοῖς ἡγούμεθα·  
οὗτος δὲ ἀκολουθεῖ, καμὲ προσβιάζεται,  
καὶ ταῦτ' ἀποκρινομένῳ τὸ παράπταν οὐδὲ γρῦ.  
ἐγὼ μὲν οὖν οὐκ ἔσθ' ὅπως σιγήσομαι,  
ἡν μὴ φράσῃς ὅ τι τῷδε ἀκολουθοῦμέν ποτε,  
ὡς δέσποτ', ἀλλά σοι παρέξω πράγματα.  
οὐ γάρ με τυπτήσεις στέφανον ἔχοντά γε.

ΧΡ. μὰ Δῖ, ἀλλ' ἀφελῶν τὸν στέφανον, ἡν λυπής τί με,  
ἴνα μᾶλλον ἀλγῆς. ΚΑ. λῆρος· οὐ γὰρ παύσομαι  
πρὶν ἀν φράσῃς μοι τίς ποτ' ἔστιν οὐτοσί·  
εὔνους γὰρ ὅν σοι πυνθάνομαι πάνυ σφόδρα.

ΧΡ. ἀλλ' οὐ σε κρύψω· τῶν ἐμῶν γὰρ οἰκετῶν  
πιστότατον ἡγοῦμαί σε καὶ κλεπτίστατον.  
ἐγὼ θεοσεβῆς καὶ δίκαιος ὅν ἀνήρ  
κακῶς ἔπραττον καὶ πένης ἦν. ΚΑ. οἰδά τοι.

ΧΡ. ἔτεροι δὲ ἐπλούτουν, ἴερόσυλοι, βήτορες  
καὶ συκοφάνται καὶ πονηροί. ΚΑ. πείθομαι.

ΧΡ. ἐπερησόμενος οὖν φύχομην πρὸς τὸν θεὸν,

17. γρῦ] A very common expression, almost always combined with a negative. The Scholiast says, *ἔστι δὲ ὄνυχος ρύπος* (so Hesychius)· *τωὲς δὲ παρὰ τὴν φωνὴν τῶν χοίρων*. So γρύζειν, *to grunt*, means to say γρῦ; and the Scholiast, *infra 307*, explains γρυλίζοντες to mean φωνὴν χοίρων ἀφιέντες· γρυλισμὸς γὰρ ἡ τῶν χοίρων φωνή.

21. στέφανον] *Wreaths of bay.* ἔθος

ἡν, says the Scholiast, *εἰς τὸν Ἀπόλλωνα πιστόντας μετὰ στεφάγων ἐντεῦθεν ἀναχωρεῖν*. See Lucian's *Tragopodagra* 75-7. Kuster refers to Oed. Tyr. 82, Eur. Hipp. 806, and the Scholiasts there; and observes "Qui sacris eiusmodi coronis ornati erant, sancti quodammodo habebantur, eosque violare nefas erat." Chremylus therefore retorts that he will strip Cario of his wreaths, and so not

Oracular strains, I've got a bone to pick.  
 A wise Physician-seer they call him, yet  
 He has sent my master off so moody-mad,  
 That now he's following a poor blind old man,  
 Just the reverse of what he ought to do.  
 For we who see should go *before* the blind,  
 But he goes *after* (and constrains me too)  
 One who won't answer even with a gr-r-r.  
 I won't keep silence, master, no I won't,  
 Unless you tell me why you're following *him*.  
 I'll plague you, Sir ; I know you won't chastise me  
 So long as I've this sacred chaplet on.

CHREMYLUS. I'll pluck it off, that you may smart the more,  
 If you keep bothering. CAR. Humbug ! I won't stop  
 Until you have told me who the fellow is.  
 You know I ask it out of love for you.

CH. I'll tell you, for of all my servants you  
 I count the truest and most constant—thief.  
 —I've been a virtuous and religious man  
 Yet always poor and luckless. CAR. So you have.  
 CH. While Temple-breakers, orators, informers,  
 And knaves grow rich and prosper. CAR. So they do.  
 CH. So then I went to question of the God—

merely deprive him of his immunity from punishment, but make him feel a blow on the head more keenly than he would if protected by the wreaths.

27. *κλεπτίστατον*] This is added *παρὰ προσδοκίαν*. The Scholiast says δέον *εἰπεῖν πιστότατον ἡγοῦμαι σε καὶ εὐνούστατον*, δὲ παρ' ὑπόνοιαν *κλεπτίστατον εἰπεν*.

29. *πένης θν]* Πολλοὶ γὰρ πλουτεῦσι

*κακοὶ, ἀγαθοὶ δὲ πένονται*, as Solon says (Plutarch's Life of Solon, chap. 3). And the line is found in Theognis also (315, Bergk). But the observation is a common one in sacred as well as in profane writers.

30. *ρήτορες*] Observe the place which the "orators" hold amongst these scoundrels, and compare 567 infra.

τὸν ἐμὸν μὲν αὐτοῦ τοῦ ταλαιπώρου σχεδὸν  
ἥδη νομίζων ἐκτετοξεῦσθαι βίον,  
τὸν δὲ νιὸν, δσπερ ὥν μόνος μοι τυγχάνει,  
πευσόμενος εἰς χρὴ μεταβαλόντα τοὺς τρόπους  
εἶναι πανούργον, ἀδικον, ὑγίεις μηδὲ ἐν,  
ώς τῷ βίῳ τοῦτ' αὐτὸν νομίσας συμφέρειν.

35

ΚΑ. τί δῆτα Φοῖβος ἔλακεν ἐκ τῶν στεμμάτων;

ΧΡ. πεύσει. σαφῶς γάρ ὁ θεὸς εἶπε μοι τοδε·  
ὅτῳ ξυναντήσαιμι πρώτον ἔξιλον,  
ἐκέλευε τούτου μὴ μεθίεσθαι μ' ἔτι,  
πείθειν δὲ ἐμαντῷ ξυνακολουθεῖν οἴκαδε.

40

ΚΑ. καὶ τῷ ξυναντῷ δῆτα πρώτῳ; ΧΡ. τουτῷ.

ΚΑ. εἰτ' οὐ ξυνιεῖς τὴν ἐπίνοιαν τοῦ θεοῦ,  
φράξουσαν ως σκαιότατέ σοι σαφέστατα  
ἀσκεῖν τὸν νιὸν τὸν ἐπιχώριον τρόπον;

45

34. *ἐκτετοξεῦσθαι*] *My life's arrows are well-nigh all shot out*; that is, my life is almost spent; a poetical expression, which we should expect to find rather in a lyrical poem than in a comic dialogue. There is probably a play on the words *βίος*, *life*, and *βιός*, *a bow*; see the note on Eccl. 563.

37. *ὑγίεις μηδὲ ἐν*] *Rotten through and through; good for nothing*: with no sound or wholesome element in it. The neuter is here used of a person, as it was in Thesm. 394 *τὰς προδότιδας, τὰς λάλους, | τὰς οὐδὲν ὑγίεις*. The expression *μηδὲν* (or *οὐδὲν*) *ὑγίεις* occurs no less than seven times in the present Comedy, and four times in the remaining plays. Plato too often uses it, and it is frequently found in the writings of St. Chrysostom. The general sentiment of this speech seems to be borrowed

from Hesiod, W. and D. 270-72.

39. *ἔλακεν ἐκ τῶν στεμμάτων*] *Droned from amongst his wreaths of bay*. The word *droned* is not really a translation of *ἔλακεν*. It is merely intended as an indication that the original refers to the high-pitched tone in which the Pythian priestess delivered the oracles of the God. Of that tone *shrilled* or *shrieked* would be a more accurate representation, though less suitable to the language of Cario. *λάσκειν* properly means to *crackle*, of inanimate things; or to *scream*, like a bird of prey. And the Scholiasts think that Aristophanes is using it here, to make fun of its use by Euripides. *ἡ λέξις Εὐριπίδου*, says one, *ἀντὶ τοῦ ἔχρησε*. And another *τραγικώτερον τούτο ἔξ Εὐριπίδου, διασύρων τὸν Εὐριπίδην*. For Euripides had written in Iph. Taur. 976 *ἐντεῦθεν αὐδὴν τρίποδος*

Not for myself, the quiver of my life  
 Is well-nigh emptied of its arrows now,—  
 But for my son, my only son, to ask  
 If, changing all his habits, he should turn  
 A rogue, dishonest, rotten to the core.  
 For such as they, methinks, succeed the best.

CAR. And what droned Phoebus from his wreaths of bay ?

CH. He told me plainly that with whomsoe'er  
 I first forgathered as I left the shrine,  
 Of him I never should leave go again,  
 But win him back, in friendship, to my home.

CAR. With whom then did you first forgather ? CH. Him.

CAR. And can't you see the meaning of the God,  
 You ignoramus, who so plainly tells you  
 Your son should follow the prevailing fashion ?

ἐκ χρυσοῦ λακὼν | Φοῖβος μ' ἔπειμψε δεῦρο.  
 And cf. Orestes 330. The expression  
 ἐκ τρίποδος there is equivalent to ἐκ τῶν  
 στεμμάτων here; *οἱ γὰρ τρίποδες*, says the  
 Scholiast, δάφνη ἥσσαν ἐστεμμένοι καὶ ἡ  
 προφῆται. Kuster refers to Lucretius i.  
 740 *Pythia quae tripode ex Phoebi lauro-*  
*gue profatur*. However, λάσκειν had been  
 used in the same sense by Sophocles,  
 Trach. 824.

41. ἔνναντήσαιμι] There is possibly, as  
 Bergler suggests, a dim reference to  
 a passage in the Ion of Euripides (534-  
 6) where Xuthus emerging from the  
 Temple of Delphi, and at once lighting  
 on Ion, tells him of the oracle he has  
 just received from Loxias, to the effect  
 that the first person he meets as he  
 leaves the Temple will be his own son.  
 ὁ δὲ λόγος τις ἐστὶ Φοῖβον; asks Ion, and  
 Xuthus replies τὸν συναντήσαντά μοι . . .

δόμων τῶνδ' ἔξιόντι τοῦ θεοῦ . . . παῖδ' ἐμὸν  
 πεφυκέναι. The speech of Xuthus is  
 broken up into fragments because (for  
 more than thirty lines) he is restricted  
 to the second half of the trochaic tetra-  
 meter, the first half being allotted to  
 Ion.

46. σαφέστατα] Chremylus had said  
 supra 40, that the God had answered  
 him σαφῶς. Cario, adopting the word,  
 says that he had declared his meaning  
 σαφέστατα.

47. ἀσκεῖν τὸν νιόν] *That your son should*  
*practise.* ἀσκεῖν is of course to be taken  
 in the same sense here as three lines  
 below, and everywhere else in Aristophanes.  
 I cannot understand why Dr. Blaydes and  
 others should translate it *educare filium*, an error long ago exposed  
 by Fischer.

XP. *τῷ τοῦτο κρίνεις*; KA. *δῆλον ὅτιὴ καὶ τυφλῷ γνῶναι δοκεῖ τοῦθ', ὡς σφόδρ' ἔστι συμφέρον τὸ μηδὲν ἀσκεῖν ὑγιὲς ἐν τῷ νῦν βίῳ.* 50

XP. *οὐκ ἔσθ' ὅπως ὁ χρησμὸς εἰς τοῦτο ρέπει, ἀλλ' εἰς ἔτερόν τι μεῖζον. ἦν δ' ἡμῖν φράση ὅστις ποτ' ἔστιν οὐτοσὶ καὶ τοῦ χάριν καὶ τοῦ δεόμενος ἥλθε μετὰ νῦν ἐνθαδὲ, πυθοίμεθ' ἀν τὸν χρησμὸν ἡμῶν ὃ τι νοεῖ.* 55

KA. *ἄγε δὴ, σὺ πότερον σαυτὸν ὅστις εἰ φράσεις, ἦ τάπι τούτοις δρῶ; λέγειν χρὴ ταχὺ πάντα.*

ΠΛ. *ἔγὼ μὲν οἰμώξειν λέγω σοι.* KA. *μανθάνεις ὃς φησιν εἶναι;* XP. *σοὶ λέγει τοῦτ', οὐκ ἐμοί. σκαιῶς γὰρ αὐτοῦ καὶ χαλεπῶς ἐκπυνθάνει.* 60  
*ἀλλ' εἰ τι χαίρεις ἀνδρὸς εὐόρκου τρόποις, ἐμοὶ φράσον.* ΠΛ. *κλάειν ἔγωγέ σοι λέγω.*

KA. *δέχου τὸν ἀνδρα καὶ τὸν ὅρνυν τοῦ θεοῦ.*

XP. *οὐ τοι μὰ τὴν Δῆμητρα χαιρήσεις ἔτι, εἰ μὴ φράσεις γὰρ, ἀπό σ' ὀλῶ κακὸν κακῶς.* 65

ΠΛ. *ὦ τᾶν, ἀπαλλάχθητον ἀπ' ἐμοῦ.* XP. *πώμαλα;*

48. *δῆλον ὅτιὴ κ.τ.λ.]* Because this seems plain even for a blind man to know: a slight expansion of the common proverbial saying *τυφλῷ δῆλον*. The *γνῶναι* is superfluous, *παρέλκει*, in this passage, exactly as in 489 infra.

50. *ἐν τῷ νῦν βίῳ]* As life is constituted at present. The idea is expanded in 500 infra ὡς μὲν γὰρ νῦν ἡμῖν ὁ βίος τοῖς ἀνθρώποις διάκειται.

57. *ἦ τάπι τούτοις δρῶ;]* Faciam quae deinceps consecutura sunt.—Bergler. Am I to take the next step? that is, to proceed to blows.

63. *δέχου κ.τ.λ.]* Take the man for your friend, and the *ὅρνυν*, that is, the

φωὴν (see Birds 720, 721, and the note there), as applicable to yourself. The friend is yours, and the omen too. Chremylus is so incensed by the retort of Wealth, and the taunt of Cario, that he “shows a hasty spark” of anger, very unlike his usual tolerance; so unlike, indeed, that some take from him the whole, and some the latter half, of line 65, and transfer it to Cario. But for this there is not the slightest necessity: the MS. arrangement is far better; Chremylus often gives vent to these little ebullitions of temper.

66. *ὦ τᾶν]* Ω νῦτος, ω ἔταῖρε.—Scholiast to Plato's Apology, chap. 13.

CH. Why think you that? CAR. He means that even the blind  
 Can see 'tis better for our present life  
 To be a rascal, rotten to the core.

CH. 'Tis not that way the oracle inclines,  
 It cannot be. 'Tis something more than that.  
 Now if this fellow told us who he is,  
 And why and wherefore he has come here now,  
 We'd soon discover what the God intended.

CAR. (To *Wealth*.) Hallo, you sirrah, tell me who you are,  
 Or take the consequence! Out with it, quick!

WEALTH. Go and be hanged! CAR. O master, did you hear  
 The name he gave? CH. 'Twas meant for you, not me.  
 You ask in such a rude and vulgar way.  
 (To *Wealth*.) Friend, if you love an honest gentleman,  
 Tell me your name. WE. Get out, you vagabond!

CAR. O! O! Accept the omen, and the man.

CH. O, by Demeter, you shall smart for this.  
 Answer this instant or you die the death.

WE. Men, men, depart and leave me. CH. Wouldn't you like it?

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Timaeus, in his Lexicon, explains  $\hat{\omega} \tau\hat{a}v$  by  $\hat{\omega} \sigma\hat{\iota}tos$ , and  $\hat{\omega} \sigma\hat{\iota}ros$  by  $\hat{\omega} \sigma\hat{\iota}v$ . Whether, in passages like the present,  $\hat{\omega} \tau\hat{a}v$ , being followed by a verb in the dual or plural, is itself to be taken as applicable to more than one person, is very uncertain. And it seems more probable that it is a case of transition from a singular to a plural (or dual), as in the familiar use of  $\epsilon\hat{\iota}p\acute{e} \mu\hat{o}i$ . Thus in Peace 383  $\epsilon\hat{\iota}p\acute{e} \mu\hat{o}i$ ,  $\tau\acute{i} \pi\acute{a}σχετ' \hat{\omega}n\hat{\theta}p\acute{e}s$ ; and in Birds 366  $\epsilon\hat{\iota}p\acute{e} \mu\hat{o}i$ ,  $\tau\acute{i} \mu\acute{e}ll\acute{e}t'$ ; However the Platonic Scholiast and Suidas say  $\pi\acute{o}ll\acute{a}kis \kappa\acute{a}l \epsilon\acute{e}p\acute{i} \pi\acute{l}\hat{\iota}θous \phi\acute{a}σi \tau\acute{o} \hat{\omega} \tau\hat{a}v$ ,  $\hat{\omega}s \pi\acute{a}p\acute{a} \kappa\acute{t}\hat{\iota}ησi \phi\acute{a}n\acute{t}i$ . And the Scholiast here, and Suidas, cite from Cratinus,  $\hat{\alpha}p\acute{a} \gamma\acute{e}$ ,  $\hat{\omega} \tau\hat{a}v$ ,  $\epsilon\hat{\iota} \theta\acute{e}l\acute{h}\sigma\acute{e}tov$ ; There is no mention elsewhere of a comic poet called Ctesiphon; and Ruhnken (on Timaeus) would alter the name to the more familiar Nicophon, who exhibited a Comedy in competition with the Plutus. The retort of Chremylus,  $\pi\acute{a}μaλa$ ; is exactly equivalent to  $\pi\acute{a}θe\acute{v}$ ; *is it likely?* an interrogative implying an unqualified negative coupled with some surprise that an affirmative could have been thought possible. The Scholiast calls it an Attic form, in which case it would represent  $\pi\acute{a}ws \mu\acute{a}la$ : Harpocration and Photius a Doric form, no doubt deriving it from  $\pi\acute{a}v$  (Doric  $\pi\acute{a}$ )  $\mu\acute{a}la$ . It is not found

ΚΑ. καὶ μὴν δὲ λέγω βέλτιστόν ἐστι, δέσποτα·  
 ἀπολῶ τὸν ἀνθρωπὸν κάκιστα τουτονί.  
 ἀναθεὶς γὰρ ἐπὶ κρημνόν τιν' αὐτὸν καταλιπὼν  
 ἀπειμ', ἵν' ἐκεῖθεν ἐκτραχηλισθῆ πεσών. 70

ΧΡ. ἀλλ' αὖτε ταχέως. ΠΛ. μηδαμῶς. ΧΡ. οὐκονν ἐρεῖς;  
 ΠΛ. ἀλλ' ἦν πύθησθέ μ' ὅστις εἴμ', εὐ οἴδ' ὅτι  
 κακόν τι μὲν ἐργάσεσθε κούκ ἀφῆστον.

ΧΡ. νὴ τοὺς θεοὺς ἡμεῖς γ', ἐὰν βούλῃ γε σύ.  
 ΠΛ. μέθεσθε νύν μου πρῶτον. ΧΡ. ἦν, μεθίμεν. 75

ΠΛ. ἀκούετον δῆ. δεῖ γὰρ ὡς ἔοικέ με  
 λέγειν ἂν κρύπτειν ἦν παρεσκευασμένος.  
 ἐγὼ γάρ εἴμι Πλοῦτος. ΧΡ. ὁ μιαρώτατε  
 ἀνδρῶν ἀπάντων, εἴτε ἐσίγας Πλοῦτος ἄν;

ΚΑ. σὺ Πλοῦτος, οὗτος ἀθλίως διακείμενος; 80

ΧΡ. ὁ Φοῖβος Απολλον καὶ θεοὶ καὶ δαίμονες  
 καὶ Ζεῦ, τί φῆς; ἐκεῖνος δὲν τως εἴ τού; ΠΛ. ναί.

ΧΡ. ἐκεῖνος αὐτός; ΠΛ. αὐτότατος. ΧΡ. πόθεν οὖν, φράσον,  
 αὐχμῶν βαδίζεις; ΠΛ. ἐκ Πατροκλέους ἔρχομαι,  
 δος οὐκ ἐλούσατ' ἐξ ὅτουπερ ἐγένετο. 85

ΧΡ. τουτὶ δὲ τὸ κακὸν πῶς ἔπαθες; κάτειπέ μοι.

ΠΛ. ὁ Ζεύς με ταῦτ' ἔδρασεν ἀνθρώποις φθονῶν.  
 ἐγὼ γὰρ ὁν μειράκιον ἡπείληστ' ὅτι

elsewhere in these Comedies, but it was very common in comic writers, πολὺ ἐστιν ἐν τῇ ἀρχαίᾳ κωμῳδίᾳ, says Harpocration, who adds that Aristophanes employed it again in the Cocalus, the play which came after the Plutus.

70. ἐκτραχηλισθῆ πεσών] Just as, in King Lear, the blind Earl of Gloster, meditating self-destruction, desires to be led to the crown and verge of the cliff at Dover, that he may “topple down headlong,” ἵν’ ἐκτραχηλισθῆ πεσών.

75. ἦν] The Latin *en!* Knights 26. Often coupled with ἰδοὺ, *lo and behold*; Peace 327, Frogs 1390, where see the note.

79. ἀνδρῶν] The use of ἀνδρῶν here is hardly parallel to the use of ἀνθρώπων in reference to a God, in Birds 1638, Frogs 1472. For Poseidon and Dionysus were undoubted Gods; but Wealth, until he goes to the Temple of Asclepius, wavers between divinity and humanity; while in the Temple,

CAR. O master, what I say is far the best :  
 I'll make him die a miserable death.  
 I'll set him on some precipice, and leave him,  
 So then he'll topple down and break his neck.

CH. Up with him ! WE. O pray don't. CH. Do you mean to answer ?

WE. And if I do, I'm absolutely sure  
 You'll treat me ill : you'll never let me go.

CH. I vow we will, at least if you desire it.

WE. Then first unhand me. CH. There, we both unhand you.

WE. Then listen, both : for I, it seems, must needs  
 Reveal the secret I proposed to keep.  
 Know then, I'm Wealth ! CH. You most abominable  
 Of all mankind, you, Wealth, and keep it snug !

CAR. You, Wealth, in such a miserable plight !

CH. O King Apollo ! O ye Gods and daemons !  
 O Zeus ! what mean you ? are you really HE ?

WE. I am. CH. Himself ? WE. His own self's self. CH. Whence come you  
 So grimed with dirt ? WE. From Patrocles's house,  
 A man who never washed in all his life.

CH. And this, your sad affliction, how came this ?

WE. 'Twas Zeus that caused it, jealous of mankind.  
 For, when a little chap, I used to brag

he is regarded as a mortal come to be healed by the God; and it is not until he leaves the Temple with his sight restored that he takes the position of a genuine God.

83. *avrótaros*] Kuster cites some trochaic tetrameters from the Trinummus (iv. 2) which Plautus must have translated from a passage very similar to the present—

CH. Is enimvero sum. Sy. ain' tu tandem, is ipsusne es ? CH. aio. Sy. ipsus es ?  
 CH. Ipsus, inquam, Charmides sum. Sy. ergo ipsusne es ? CH. ipsissimus.

84. *ἐκ Πατροκλέους*] *From Patrocles's.* Patrocles was some sordid miser of the day. Socrates, as Spanheim observes, had a half-brother of that name (Plato's

Sy. Eho ! quaeso, an tu is es ?

Euthydemus, chap. 24); but he can hardly be the Patrocles to whom the poet is here alluding.

ώς τοὺς δικαίους καὶ σοφοὺς καὶ κοσμίους  
μόνους βαδιόμην· δέ μ' ἐποίησεν τυφλὸν,  
ἴνα μὴ διαγιγνώσκοιμι τούτων μηδένα.  
οὗτος ἐκεῖνος τοῖσι χρηστοῖσι φθονεῖ.

90

ΧΡ. καὶ μὴν διὰ τοὺς χρηστούς γε τιμάται μόνους  
καὶ τοὺς δικαίους. ΠΛ. ὁμολογῶ σοι. ΧΡ. φέρε, τί οὖν;  
εἰ πάλιν ἀναβλέψεις ὥσπερ καὶ πρὸ τοῦ, 95  
φεύγοις ἀν τὴδη τοὺς πονηρούς; ΠΛ. φῆμ' ἔγώ.

ΧΡ. ὡς τοὺς δικαίους δ' ἀν βαδίζοις; ΠΛ. πάνυ μὲν οὖν·  
πολλοῦ γὰρ αὐτοὺς οὐχ ἔόρακά πω χρόνου.

ΧΡ. καὶ θαῦμά γ' οὐδένεν οὐδέν' ἔγώ γὰρ ὁ βλέπων.

ΠΛ. ἀφετόν με νῦν. ἶστον γὰρ τὴδη τάπ' ἐμοῦ.

100

ΧΡ. μὰ Δί', ἀλλὰ πολλῷ μᾶλλον ἔξόμεσθά σου.

ΠΛ. οὐκ ἡγόρευον ὅτι παρέξειν πράγματα  
ἐμέλλετον μοι; ΧΡ. καὶ σύ γ', ἀντιβολῶ, πιθοῦ,  
καὶ μή μ' ἀπολίπης· οὐ γὰρ εὐρήσεις ἐμοῦ  
ζητῶν ἔτ' ἄνδρα τοὺς τρόπους βελτίονα. 105

ΚΑ. μὰ τὸν Δί'. οὐ γὰρ ἔστιν ἄλλος πλὴν ἔγώ.

ΠΛ. ταυτὶ λέγουσι πάντες· ἡνίκ' ἀν δέ μου  
τύχωσ' ἀληθῶς καὶ γένωνται πλούσιοι,  
ἀτεχνῶς ὑπερβάλλουσι τῇ μοχθηρίᾳ.

ΧΡ. ἔχει μὲν οὗτος, εἰσὶ δὲ οὐ πάντες κακοί.

110

ΠΛ. μὰ Δί', ἀλλ' ἀπαξάπαντες. ΚΑ. οἰμώξει μακρά.

ΧΡ. σοὶ δὲ ὡς ἀν εἰδῆς ὅσα, παρ' ἡμῖν ἦν μένης,  
γενήσετ' ἀγαθὰ, πρόσεχε τὸν νοῦν, ἵνα πύθῃ.  
οἶμαι γὰρ, οἶμαι, σὺν θεῷ δὲ εἰρήσεται,

99. οὐδέν' ἔγώ γὰρ ὁ βλέπων] This is usually continued to Chremylus, but the Venetian MS. seems clearly right in giving it to Cario, who is never backward in asserting his own exceptional merit.  $\pi\lambda\dot{\eta}\nu$  is here a conjunction as frequently elsewhere;  $οὐχ$   $\dot{\alpha}\rho'$   $\mathbf{\Delta}χαιοῖς$

106. μὰ τὸν Δί' κ.τ.λ.] This line is

I'd visit none except the wise and good  
 And orderly ; He therefore made me blind,  
 That I might ne'er distinguish which was which,  
 So jealous is he always of the good !

CH. And yet 'tis only from the just and good  
 His worship comes. WE. I grant you that. CH. Then tell me,  
 If you could see again as once you could,  
 Would you avoid the wicked ? WE. Yes, I would.

CH. And visit all the good ? WE. Yes ; more by token  
 I have not seen the good for many a day.

CH. No more have I, although I've got my eyes.

WE. Come, let me go ; you know my story now.

CH. And therefore, truly, hold we on the more.

WE. I told you so : you vowed you'd let me go.  
 I knew you wouldn't. CH. O be guided, pray,  
 And don't desert me. Search where'er you will  
 You'll never find a better man than I.

CAR. No more there is by Zeus—except myself.

WE. They all say that ; but when in sober earnest  
 They find they've got me, and are wealthy men,  
 They place no limit on their evil ways.

CH. Too true ! And yet not every one is bad.

WE. Yes, every single one. CAR. (*Aside.*) You'll smart for that.

CH. Nay, nay, but hear what benefits you'll get  
 If you're persuaded to abide with us.  
 For well I trust,—I trust, with God to aid,

ἀνδρες εἰσὶ, πλὴν ὅδε ; Soph. Ajax 1238.

111. οἵμώξει μακρά] The universality of Wealth's pronouncement makes it include Cario, who is not at all disposed to put up with this slur on his character.

114. σὺν θεῷ δ' εἰρήσεται] This parenthetical expression is probably borrowed from line 625 of the Medea (to which Kuster refers), where Medea says to Jason, νύμφευ· ἵστως γὰρ, σὺν θεῷ δ' εἰρήσεται, | γαμεῖς τοιοῦτον ὄστε σ' ἀρνεῖσθαι

ταύτης ἀπαλλάξειν σε τῆς ὁφθαλμίας, 115  
 βλέψαι ποιήσας. ΠΛ. μηδαμῶς τοῦτ' ἐργάσῃ.  
 οὐ βούλομαι γὰρ πάλιν ἀναβλέψαι. ΧΡ. τί φῆς;  
 ΚΑ. ἀνθρωπος ὡτός ἐστιν ἀθλιος φύσει.  
 ΠΛ. ὁ Ζεὺς μὲν οὖν οἰδ' ὡς τὰ τούτων μῷρ', ἔμ', εἰ  
 πύθοιτ', ἀν ἐπιτρίψει. ΧΡ. νῦν δ' οὐ τοῦτο δρᾶ, 120  
 δοτις σε προσπτάοντα περινοστεῦν ἔχ;  
 ΠΛ. οὐκ οἰδ'. ἔγω δ' ἐκεῖνον δρρωδῶ πάνυ.  
 ΧΡ. ἀληθες, ὁ δειλότατε πάντων δαιμόνων;  
 οἵει γὰρ εἴναι τὴν Διὸς τυραννίδα  
 καὶ τοὺς κεραυνοὺς ἀξίους τριωβόλου, 125  
 ἐὰν ἀναβλέψῃς σὺ κὰν μικρὸν χρόνον;  
 ΠΛ. ἀ, μὴ λέγ', ὁ πόνηρε, ταῦτ'. ΧΡ. ἔχ ησυχος.  
 ἔγὼ γὰρ ἀποδείξω σε τοῦ Διὸς πολὺ<sup>ν</sup>  
 μείζον δυνάμενον. ΠΛ. ἐμὲ σύ; ΧΡ. νὴ τὸν οὐρανόν.  
 αὐτίκα γὰρ ἄρχει διὰ τί ὁ Ζεὺς τῶν θεῶν; 130  
 ΚΑ. διὰ τάργυριον· πλεῖστον γάρ ἐστ' αὐτῷ. ΧΡ. φέρε,  
 τίς οὖν ὁ παρέχων ἐστὶν αὐτῷ τοῦθ'; ΚΑ. οὐδέ.  
 ΧΡ. θύουσι δ' αὐτῷ διὰ τίν'; οὐ διὰ τουτονί;  
 ΚΑ. καὶ νὴ Δί' εὐχονταί γε πλουστεῦν ἀντικρυς.  
 ΧΡ. οὐκονν δόδ' ἐστὶν αἴτιος, καὶ ρᾶδίως 135  
 παύσειεν, εἰ βούλοιτο, ταῦτ' ἀν; ΠΛ. ὅτι τί δή;  
 ΧΡ. ὅτι οὐδέδ' ἀν εἴς θύσειεν ἀνθρώπων ἔτι,  
 οὐ βοῦν ἀν, οὐχὶ ψαιστὸν, οὐκ ἀλλ' οὐδὲ ἔν,  
 μὴ βουλομένου σοῦ. ΠΛ. πῶς; ΧΡ. ὅπως; οὐκ ἔσθ' ὅπως

γάμον. Bergler cites a similar expression *σὺν θεῷ δ' εἰρήσθω* from a Christian writer, Synesius, Epistle 131 ad fin.

119. ὁ Ζεύς] *I am sure that Zeus, if he hears the folly these people talk, will make me suffer for it.* οἰδ' stands for οἶδα, not οἶδε. *περινοστεῦν*, two lines below, is

used of people who meander about in an aimless and helpless manner, and is very appropriate to this blind old Wealth, who says in Lucian's Timon 24 ἀνω καὶ κάτω πλανῶμαι περινοστῶν. Cf. infra 494.

130. αὐτίκα] *For example.* See the note on Birds 166. There is a striking

That I shall rid you of this eye-disease,  
 And make you see. WE. For mercy's sake, forbear.  
 I do not wish to see again. CH. Eh? what?

CAR. O why the man's a born unfortunate!

WE. Let Zeus but hear their follies, and I know  
 He'll pay me out. CH. And doesn't he do that now;  
 Letting you wander stumbling through the world?

WE. Eh, but I'm horribly afraid of Zeus!

CH. Aye, say you so, you cowardliest God alive?  
 What! do you think the imperial power of Zeus  
 And all his thunderbolts were worth one farthing,  
 Could you but see, for ever so short a time?

WE. Ah, don't say that, you wretches! CH. Don't be frightened!  
 I'll prove that you're far stronger, mightier far  
 Than Zeus. WE. You'll prove that *I* am? CH. Easily.  
 Come, what makes Zeus the Ruler of the Gods?

CAR. His silver. He's the wealthiest of them. CH. Well,  
 Who gives him all his riches? CAR. Our friend here.

CH. And for whose sake do mortals sacrifice  
 To Zeus? CAR. For *his*: and pray straight out for wealth.

CH. 'Tis all his doing: and 'tis he can quickly  
 Undo it if he will. WE. How mean you that?

CH. I mean that nevermore will mortal man  
 Bring ox, or cake, or any sacrifice,  
 If such thy will. WE. How so? CH. How can he buy

instance of this usage in Xenophon's Memorabilia, iv. 7.

138. *ψαιστόν*] *Meal cake*. A cake of ground barley (from *ψαίω* to *grind*) mingled with oil and honey. The meaning is, as Kuster observes, that Zeus will get no offering from either rich or poor. For only a wealthy man

could offer a *βοῦς*, whilst a *ψαιστός* would be within the means of the poorest. See the Fourth Mime of Herodas, lines 15, 92. We shall find that this forecast of Chremylus comes true, *infra* 1115.

139. *οὐκ εὐθ' ὅπως*] Note the repetition *πῶς*; *ὅπως*; . . . *ὅπως*.

ἀνήσεται δήπου θεν, ἦν σὺ μὴ παρὼν  
αὐτὸς διδῷς τάργυριον, ὥστε τοῦ Διὸς  
τὴν δύναμιν, ἦν λυπῇ τι, καταλύσεις μόνος.

140

ΠΛ. τί λέγεις; δι' ἐμὲ θύουσιν αὐτῷ; ΧΡ. φήμ' ἔγω.  
καὶ νὴ Δί' εἴ τι γ' ἔστι λαμπρὸν καὶ καλὸν  
ἢ χάριεν ἀνθρώποισι, διὰ σὲ γίγνεται.  
ἀπαντα τῷ πλουτεῖν γάρ ἐσθ' ὑπήκοα.

145

ΚΑ. ἔγωγέ τοι διὰ μικρὸν ἀργυρίδιον  
δοῦλος γεγένημαι, διὰ τὸ μὴ πλουτεῖν ἵσως.

ΧΡ. καὶ τάς γ' ἔταίρας φασὶ τὰς Κορινθίας,  
ὅταν μὲν αὐτάς τις πένης πειρῶν τύχῃ,  
οὐδὲ προσέχειν τὸν νοῦν, ἐλαν δὲ πλούσιος,  
τὸν πρωκτὸν αὐτὰς εὐθὺς ἐσ τοῦτον τρέπειν.

150

ΚΑ. καὶ τούς γε παιδάς φασι ταῦτο τοῦτο δρᾶν,  
οὐ τῶν ἐραστῶν ἀλλὰ τάργυρίου χάριν.

ΧΡ. οὐ τούς γε χρηστοὺς, ἀλλὰ τοὺς πόρνους. ἐπεὶ  
αἰτοῦσιν οὐκ ἀργύριον οἱ χρηστοί. ΚΑ. τί δαί;

155

ΧΡ. ὁ μὲν ἵππον ἀγαθὸν, ὁ δὲ κύνας θηρευτικούς.

ΚΑ. αἰσχυνόμενοι γάρ ἀργύριον αἴτεῖν ἵσως  
οὐδόματι περιπέτουσι τὴν μοχθηρίαν.

ΧΡ. τέχναι δὲ πᾶσαι διὰ σὲ καὶ σοφίσματα  
ἐν τοῖσιν ἀνθρώποισιν ἐσθ' εὐρημένα.

160

149. *Κορινθίας*] The greed of the Corinthian courtesans was notorious, and it required a man of great wealth to satisfy their exorbitant demands. οὐ παντὸς ἀνδρὸς εἰς Κόρινθον ἐσθ' ὁ πλοῦς. “Non cuivis homini contingit adire Corinthum.” This was a saying of universal application, but probably Aristophanes has at this moment in his mind the particular case of the loutish Phionides, who had recently

been unmercifully fleeced by the Corinthian Lais. See *infra* 179, 303.

151. εἴν τὸ πλούσιος] Arrogant as they are to the poor, yet for money they will submit to any degradation.

160. τέχναι δὲ πᾶσαι] We shall find, *infra* 511, the invention of all arts ascribed to Poverty, and in a sense each statement is accurate. They are the two sides of the shield. The object of the inventor is to escape Poverty

A gift to offer, if thy power deny  
 The needful silver ? Single-handed, thou,  
 If Zeus prove troublesome, canst crush his power.

WE. Men sacrifice to Zeus for ME ? CH. They do.

And whatsoever in the world is bright,  
 And fair, and graceful, all is done for thee.  
 For every mortal thing subserves to Wealth.

CAR. Hence for a little filthy lucre I'm  
 A slave, forsooth, because I've got no wealth.

CH. And those Corinthian huzzies, so they say,  
 If he who sues them for their love is poor,  
 Turn up their noses at the man ; but grant  
 A wealthy suitor more than he desires.

CAR. So too the boy-loves ; just to get some money,  
 And not at all because they love their lovers.

CH. Those are the baser, not the nobler sort,  
 These never ask for money. CAR. No ? what then ?

CH. O one a hunter, one a pack of hounds.

CAR. Ah, they're ashamed, I warrant, of their vice,  
 And seek to crust it over with a name.

CH. And every art existing in the world,  
 And every craft, was for thy sake invented.

and to gain wealth. Except for the one line, 169, interposed by Wealth, the speech of Chremylus in the MSS. extends from hence to line 180. But some of the sentences clearly belong to Cario ; and most editors divide the lines equally between the two, giving sometimes alternate lines, and sometimes alternate half-lines to each in turn. This, however, does not adjust the sentiment to the speaker ; and it

seems better to give to each the lines which seem more appropriate to his character, as I have endeavoured to do. It might have been thought that the references to Wealth in the second person ( $\deltaι\alpha\ σ\epsilon$ ) would belong to one speaker, and those in the third person ( $\deltaι\alpha\ τ\omega\tau\omega\tau$ ) to the other ; but this arrangement does not work out satisfactorily. See the Scholium quoted in the note on 190 infra.

ὅ μὲν γὰρ αὐτῶν σκυτοτομεῖ καθήμενος,  
ἔτερος δὲ χαλκεύει τις, ὁ δὲ τεκταίνεται.  
ὅ δὲ χρυσοχοεῖ γε, χρυσίον παρὰ σοῦ λαβάν.

ΚΑ. ὁ δὲ λωποδυτεῖ γε νὴ Δί', ὁ δὲ τοιχωρυχεῖ.

165

ΧΡ. ὁ δὲ γναφεύει γ', ὁ δέ γε πλύνει κώδια,  
ὅ δὲ βυρσοδεψεῖ γ', ὁ δέ γε πωλεῖ κρόμμια,  
ὅ δ' ἀλούς γε μοιχὸς διὰ σέ πον παρατίλλεται.

ΠΛ. οἵμοι τάλας, ταυτί μ' ἐλάνθανεν πάλαι.

ΧΡ. μέγας δὲ βασιλεὺς οὐχὶ διὰ τοῦτον κομῷ;  
ἐκκλησία δ' οὐχὶ διὰ τοῦτον γύγνεται;  
τί δέ; τὰς τριήρεις οὐ σὺ πληροῦς; εἰπέ μοι.

170

166. *γναφεύει*] Whether this word should commence with a *γ* or a *κ* has been the subject of great dispute, a dispute so bitter, Lucian tells us, that the two letters, gamma and kappa, nearly came to blows on the question; *ἐς χεῖρας μικροῦ δεῖν ἥρχετο*. Jud. Voc. 4, where see Hemsterhuys's note. The grammarians say, some that *κναφεύει* was the older, and *γναφεύει* the later Attic form; and some that *κναφεύει* was the special Attic spelling, and *γναφεύει* the common or Hellenic spelling. The latter distinction tells in favour of *γναφεύει* here, since Aristophanes, as was natural in a writer whose plays, at the Great Dionysia, would be performed not before Athenians only but before strangers from all friendly Hellenic states, preferred the general Hellenic forms to the mere Attic provincialisms. Moreover, according to Dawes, the preceding *ἐ* though it would be long before *γν-*, would be short before *κν-* (Misc. Crit. p. 196); and although his rules are mere counsels of perfec-

tion, and are frequently disregarded by the poets, yet they do sufficiently indicate their general practice.

168. *διὰ σέ πον παρατίλλεται*] *Διὰ* is here universally translated *for want of*; a sense in which it appears to be used supra 147, but which is quite contrary to its ordinary meaning, and to the meaning which it bears everywhere else in the present passage. Even in line 147 it requires to be supplemented by the explanation *διὰ τὸ μὴ πλουτεῖν οἰστος*. And it seems most probable that it is here employed in its ordinary signification, and that the adulterer's depilation is due not to his poverty but to his wealth. For a husband, catching an adulterer with his wife, was by law permitted to put him to death. The law is set out in Demosthenes Against Aristocrates 59, and is illustrated by the speech of Lysias De caede Eratosthenis. But a wealthy adulterer might possibly, by the payment of a large sum of money, bribe the husband to remit the extreme penalty of

For thee one sits and cobbles all the day,  
 One works in bronze, another works in wood,  
 One fuses gold—the gold derived from thee—

CAR. One plies the footpad's, one the burglar's, trade,  
 CH. One is a fuller, one a sheepskin-washer,  
 One is a tanner, one an onion-seller,  
 Through thee the nabbed adulterer gets off plucked.

WE. O, and all this I never knew before !

CH. Aye 'tis on him the Great King plumes himself ;  
 And our Assemblies all are held for him ;  
 Dost thou not man our triremes ? Answer that.

the law, and to let him off either scot-free ([Demosthenes] Against Neaera 84), or with some less punishment. "Dedit hic pro corpore nummos," as Horace says. And it may well be that in some recent case, well-known to the audience, the husband had accepted a bribe to spare the adulterer's life, and content himself with the minor penalty of depilation. Οὗτος γάρ, says the Scholiast on Clouds 1083, τοὺς ἀλόντας μοιχοὺς ἔκιζον. . . παρατίλλοντες αὐτοὺς, θερμὴν τέφραν ἐπέπιασσον. In that case therefore the detected adulterer would, by means of his wealth, have escaped with a plucking.

170. *μέγας βασιλεὺς*] The Persian monarch was to the Hellenes the personification of riches. Herodotus is constantly alluding to the vast wealth at his disposal. And Persian gold was at this time an important factor in the combinations of Hellenic states.

171. *ἐκκλησία*] For after the termination of the Peloponnesian War and the downfall of the Athenian Empire, the

people for a time lost all interest in political matters, and ceased to attend the public assemblies. Nor did the *ἐκκλησιαστικὸν*, or fee for attending the assembly, suffice, so long as it was but one obol, to overcome their apathy. But when it was raised to three obols, all this was changed; there was a general rush to attend, and the meetings again became crowded. See *infra* 329; Eccl. 183-8, 300-10, and the notes there; and the note on Eccl. 102.

172. *τὰς τρύπεις*] This would always be true; but there is probably a special allusion here to the enormous expense incurred, since the formation of the Anti-Spartan League (B.C. 395), in resuscitating the Athenian fleet; an expense which would fall all the more heavily on the citizens, because the Athenian treasury was no longer filled with the tribute exacted from the subject allies. Hence no doubt the necessity of raising the sum of 500 talents mentioned in Eccl. 823-9.

τὸ δ' ἐν Κορίνθῳ ξενικὸν οὐχ οὗτος τρέφει;  
 ὁ Πάμφιλος δ' οὐχὶ διὰ τοῦτον κλαύσεται;  
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174. Πάμφιλος] Of Pamphilus, and his satellite Aristoxenus, the needle-seller

καὶ νὴ Δὲ εἰ  
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 ἄμα τε συκοφατεῖν.

Well may you call Pamphilus a scoundrel  
 He is a cheat, Also an informer.

(The metre is ἀσυνάρτητος, an iambic dipody followed by a trochaic tripody, if I may give that name to a trochaic dimeter brachycatalectic. There is no mention elsewhere of an "Amphiaraus" of Plato; and probably for Ἀμφιαράο we should read ταῦς ἀφ' ιερῶν, a well-known comedy of that poet. See Meineke's Hist. Crit. p. 167.) This Pamphilus has nothing to do with the painter mentioned infra 385.

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Does he not feed the foreign troop at Corinth ?  
 Won't Pamphilus be brought to grief for him ?

CAR. Won't Pamphilus and the needle-seller too ?  
 Does not Agyrrhius flout us all for him ?

CH. Does not Philepsius tell his tales for thee ?  
 Dost thou not make the Egyptians our allies ?  
 And Lais love the uncouth Philonides ?

178. *ξυμπαχία*] We do not know the precise transaction to which this line refers; but we know that about this time both the Egyptians and the Athenians were lending some support to Evagoras of Cyprus in his contest with the Persian Empire; and no doubt some dealing took place between them in that connexion which accounts for the present observation.

179. *Φιλωνίδου*] Philonides of Melite was a bulky and clumsy blockhead with a voice like the braying of a jackass. The wits of Athens dubbed him an “ass” and the “son of an ass.” Several gibes at his expense are quoted by the Scholiast from the Comic Poets. Thus Plato in the *Laius*—

οὐχ ὁρᾶς ὅτι  
*Φιλωνίδην πον τέοκεν ἡ μῆτρον ὅνον*  
*τὸν Μελιτέα, κούκι* ἔπαθεν οὐδέν;

And Theopompus in the *Aphrodisia*—

ὅνος μὲν ὁ γκάθ' ὁ Μελιτέας Φιλωνίδης·  
*ὄνφι μγείστος μητρὸς ἔβλαστε τῇ πόλει.*

And again, Nicochares in the *Galatea*—

τί δῆτ'; ἀπαιδευτότερος εἰ Φιλωνίδου  
*τοῦ Μελιτέως.*

But he had plenty of money; and therefore, repulsive as he was in mind and body, Lais the Corinthian courtesan

was willing to accept him as her lover, and led him into every sort of excess and debauchery: see *infra* 303. There were several courtesans of that name; but doubtless this was the original Lais, the famous beauty who when quite a child was among the captives taken by the Athenians in Sicily B.C. 415; her native town, Hyccara, being sacked by Nicias, and all its inhabitants sold into slavery. According to the Scholiast's calculations, she would not have been more than thirty-four at the date of the *Plutus*, an age at which she may well have proved irresistible to the boorish Athenian; and although the Scholiast tells us that Plato in a comedy exhibited three years before the *Plutus* spoke of her as no longer in existence, yet, he adds very sensibly, it is possible that she was alive when this was said. And we may be sure that she was so, since, years after this, Epicrates wrote a comedy about her called the “Anti-Lais,” and described her as an old woman who had lost all her charms and all her popularity. Athenaeus (xiii. chap. 62), referring to a speech of Lysias in which Philonides is said to have been enamoured of the courtesan *Nais*, suggests that we should here read *Nais* for *Lais*.

ΚΑ. ὁ Τιμοθέου δὲ πύργος      ΧΡ. ἐμπέσοι γέ σοι.      180  
 τὰ δὲ πράγματ' οὐχὶ διὰ σὲ πάντα πράττεται;  
 μονάτατος γὰρ εἴ σὺ πάντων αἴτιος,  
 καὶ τῶν κακῶν καὶ τῶν ἀγαθῶν, εὖ ἵσθ' ὅτι.  
 κρατοῦσι γοῦν κάν τοῖς πολέμοις ἐκάστοτε  
 ἐφ' οἷς ἀν οὗτος ἐπικαθέζηται μόνον.      185

ΠΛ. ἔγδο τοσαῦτα δυνατός είμ' εἰς ἀν ποιεῖν;  
 ΧΡ. καὶ ναὶ μὰ Δία τούτων γε πολλῷ πλείονα·  
 ὥστ' οὐδὲ μεστὸς σοῦ γέγον' οὐδεὶς πώποτε.  
 τῶν μὲν γὰρ ἀλλων ἔστι πάντων πλησμονή.  
 ἔρωτος      ΚΑ. ἄρτων      ΧΡ. μουσικῆς      ΚΑ. τραγημάτων      190  
 ΧΡ. τιμῆς      ΚΑ. πλακούντων      ΧΡ. ἀνδραγαθίας      ΚΑ. ἰσχάδων  
 ΧΡ. φιλοτιμίας      ΚΑ. μάξης      ΧΡ. στρατηγίας      ΚΑ. φακῆς.  
 ΧΡ. σοῦ δ' ἐγένετ' οὐδεὶς μεστὸς οὐδεπώποτε.

And cf. Harpocration, s. v. *Nais*. This is of course possible; but all the MSS. have *Λαῖς*, and this very observation of Athenaeus makes it plain that *Λαῖς* was the reading in his day. And although his suggestion is worth recording, it would be unwise to adopt it.

180. ὁ Τιμοθέου δὲ πύργος] Timotheus, son of the famous Conon, and in later life himself a most distinguished officer, became on his father's death a year or two before the exhibition of this play the possessor of considerable wealth. He therefore commenced to build, at Athens, a magnificent mansion adorned with a lofty tower, which was possibly considered what we should call a "Timotheus's Folly." Cario was going to add *Was it not erected by means of thee?* (οὐκ ἐγένετο διὰ σέ;—Scholiast) when Chremylus annoyed at the persistent interruptions of his slave, breaks

in with the petulant exclamation *May it fall on thy head!* Meineke, with his usual infelicity, would take this exclamation from Chremylus (to whom it is exactly suited) and transfer it to Wealth, to whom it is absolutely unsuited. Wealth is now listening with rapt attention to the revelations, and gradually yielding to the arguments, of Chremylus and Cario.

185. ἐπικαθέζηται] Just as we speak of Victory sitting on a warrior's helm, so here Aristophanes speaks of Wealth sitting on a warrior's helm, and giving him the victory in the battle. The Scholiast's idea that Wealth is supposed to be sitting in, and weighing down, the scale of battle is contrary both to the Greek and to the meaning; for the weighing down of the scale was the sign not of victory but of defeat. Iliad viii. 72, xxii. 212.

CAR. Timotheus' tower— CH. Pray Heaven it fall and crush you !  
 Aye, everything that's done is done for thee.  
 Thou art alone, thyself alone, the source  
 Of all our fortunes, good and bad alike.  
 'Tis so in War ; wherever *he* alights,  
 That side is safe the victory to win.

WE. Can I, unaided, do such feats as these ?  
 CH. O yes, by Zeus, and many more than these.  
 So that none ever has enough of thee.  
 Of all things else a man may have too much,  
 Of love, CAR. Of loaves, CH. Of Literature, CAR. Of sweets,  
 CH. Of honour, CAR. Cheesecakes, CH. Manliness, CAR. Dried figs,  
 CH. Ambition, CAR. Barley-meal, CH. Command, CAR. Pea soup.  
 CH. But no man ever has enough of thee.

189. *πάντων πλησμονή*] The Scholiast refers, and possibly Aristophanes is intending to refer, to Iliad xiii. 636, *πάντων μὲν κόρος ἔστι, καὶ ὑπνον καὶ φιλότητος*, *Of all we may have too much, yea even of sleep and of love*. But a pentameter of Theognis comes nearer to the poet's meaning ; *πλὴν πλούτουν, παντὸς χρήματός ἔστι κόρος* (596, Bergk).

190. *ἔρωτος*] "Ορα πῶς ὁ δεσπότης τὰ πρέποντα αἴτῳ λέγει, ὁ δούλος τὰ συμφέροντα αἴτῳ.—Scholiast. This is the principle on which I have endeavoured to distribute lines 160-80 supra.

192. *φακῆς*] *Lentil-broth*. *φακός ἔστιν ὁ ἀνέψητος, φακῆ δ' ἡ ἐψημένη*.—Scholiast.

193. *οὐδεὶς μεστὸς κ.τ.λ.*] The trite line *Crescit amor nummi quantum ipsa pecunia crescit* was cited nearly 400 years ago by Girard in his note on this line. "For," says St. Chrysostom (Hom. lxxx in Matth. 772 B), "just as a fire, if you throw in more fuel, blazes up more fiercely ; even so the love of money, if you throw in more gold, grows higher and higher." And again (Hom. Rom. xii. p. 554 B) speaking of the same subject, he says "Ἐρως γάρ ἔστιν οὐτος ἀτέλεστος, καὶ ὅσφερ ἀν πλείονα προέλθῃς ὁδὸν, τοσούτῳ μᾶλλον τοῦ τέλους ἀφέστηκας. Cf. Id. Hom. Rom. xiii. 573 B. And Solon wrote—

Πλούτον δ' οὐδὲν τέρμα πεφασμένον ἀνδράσι κεῖται.  
 οὐ γάρ νῦν ἡμέων πλεῖστον ἔχουσι βίον  
 διπλασίως σπεύδουσι (STOBÆUS ix. 25),

lines which, with the change of *ἀνδράσι* among the verses of Theognis (227-9, Bergk) into *ἀνθρώποισιν*, are found also

ἀλλ' ἦν τάλαντά τις λάβη τριακαίδεκα,  
πολὺ μᾶλλον ἐπιθυμεῖ λαβεῖν ἐκκαίδεκα· 195  
καν ταῦτ' ἀνύσηται, τετταράκοντα βούλεται,  
ἢ φησιν οὐ βιωτὸν αὐτῷ τὸν βίον.

ΠΛ. εὖ τοι λέγειν ἔμοιγε φαίνεσθον πάνυ·  
πλὴν ἐν μόνον δέδοικα. ΧΡ. φράξε τοῦ πέρι.

ΠΛ. ὅπως ἐγὼ τὴν δύναμιν ἦν ὑμεῖς φατὲ  
ἔχειν με, ταύτης δεσπότης γενήσομαι. 200

ΧΡ. νὴ τὸν Δί'· ἀλλὰ καὶ λέγουσι πάντες ὡς  
δειλότατὸν ἐσθ' ὁ πλοῦτος. ΠΛ. ἥκιστ', ἀλλά με  
τοιχωρύχος τις διέβαλ'. εἰσδὸν γάρ ποτε  
οὐκ εἶχεν εἰς τὴν οἰκίαν οὐδὲν λαβεῖν,  
εὐρὼν ἀπαξάπαντα κατακεκλειμένα. 205  
εἴτ' ὠνόμασέ μου τὴν πρόνοιαν δειλίαν.

ΧΡ. μή νυν μελέτω σοι μηδέν· ὡς, ἐὰν γένη  
ἀνὴρ πρόθυμος αὐτὸς εἰς τὰ πράγματα,  
βλέποντ' ἀποδείξω σ' δξύτερον τοῦ Λυγκέως. 210

ΠΛ. πῶς οὖν δυνήσει τοῦτο δρᾶσαι θνητὸς ἄν;  
ΧΡ. ἔχω τιν' ἀγαθὴν ἐλπίδ' ἔξ ὧν εἶπέ μοι  
ὁ Φοῖβος αὐτὸς Πυθικὴν σείσας δάφνην.

ΠΛ. κάκεῖνος οὖν σύνοιδε ταῦτα; ΧΡ. φῆμ' ἐγώ.

197. οὐ βιωτὸν τὸν βίον] *Life is not liveable*: a common phrase, which we shall meet again, *infra* 969. Ismene employs it in *Oed. Col.* 1693; it is put into the mouth of Socrates by both Plato (*Apol.* chap. 28) and Xenophon (*Mem.* iv. 8. 8); and it is frequently found in the Orators. St. Chrysostom uses it in *Hom.* xii in 1 Cor. (105 E) and ix in 2 Cor. (501 E). So also Longus, *Pastorals* iv. 12.

203. δειλότατον] The Scholiast refers to the Phoenissae of Euripides 597

δειλὸν δ' ὁ πλοῦτος καὶ φιλόψυχον κακόν. To which Bergler adds a line from the same poet's lost *Archelaus*, *πλούτεις*; ὁ πλοῦτος δ' ἀμαθία, δειλόν θ' ἄμα.—*Stobaeus* xciii. 12.

210. τοῦ Λυγκέως] Lynceus was the keen-eyed Argonaut who δξύτατος ἐκέκαστο "Ομμασιν, as Apollonius tells us (i. 153), and could see, it was reported, even into the bowels of the earth. "And even Lynceus," says Wealth in *Lucian's Timon* 25, "would be hard put to it to discover a righteous man

For give a man a sum of thirteen talents,  
 And all the more he hungers for sixteen ;  
 Give him sixteen, and he must needs have forty,  
 Or life's not worth his living, so he says.

WE. Ye seem to me to speak extremely well,  
 Yet on one point I'm fearful. CH. What is that ?

WE. This mighty power which ye ascribe to me,  
 I can't imagine how I'm going to wield it.

CH. O this it is that all the people say,  
*Wealth is the cowardliest thing.* WE. It is not true.  
 That is some burglar's slander ; breaking into  
 A wealthy house, he found that everything  
 Was under lock and key, and so got nothing :  
 Wherefore he called my forethought, cowardliness.

CH. Well, never mind ; assist us in the work  
 And play the man ; and very soon I'll make you  
 Of keener sight than ever Lynceus was.

WE. Why how can you, a mortal man, do that ?

CH. Good hope have I from that which Phoebus told me,  
 Shaking the Pythian laurel as he spoke.

WE. Is Phoebus privy to your plan ? CH. He is.

upon earth : and how then can I, who am blind ?" "But thou," says Lucinus to his companion in the same author's Hermotimus 20, "canst see even better than Lynceus ; for thine eyes, it seems, can penetrate into our hearts, and all things are open unto thee ; so that thou canst perceive what each man wishes, and what each man knows."

213. *Πνθικὴν σέισας δάφνην*] For the delivery of an oracular response from Phoebus was accompanied by the violent agitation of the bay-trees sur-

rounding his shrine. Many allusions to this phenomenon are collected here by Spanheim, Kuster, and others. Thus in Virgil, Aen. iii. 90 "tremere omnia visa repente Liminaque laurusque Dei," before the voice of Phoebus issued from the shrine. And Callimachus begins his Hymn to Apollo with the words *οἶον δὲ τὸν Απόλλωνος ἐσείσατο δάφνινος ὅρπηξ*, adding just below, *δὲ γὰρ θεὸς οὐκ εἴτι μακρά.* For the trembling of the bay-trees signified the presence of the God.

ΠΛ. δρᾶτε. ΧΡ. μὴ φρόντιξε μηδὲν, ὥγαθέ.  
έγὼ γὰρ, εὖ τοῦτ' ἵσθι, καν με δέη θανεῖν,  
αὐτὸς διαπράξω ταῦτα. ΚΑ. καν βούλῃ γ', ἔγώ.  
ΧΡ. πολλοὶ δ' ἔσονται χάτεροι νῷν ἔνυμαχοι,  
ὅσοις δικαίοις οὖσιν οὐκ ἦν ἀλφίτα.  
ΠΛ. παπᾶ, πονηρούς γ' ἐπας ἡμῖν συμμάχους.  
ΧΡ. οὐκ, ἦν γε πλουτήσωσιν ἔξ ἀρχῆς πάλιν.  
ἀλλ' ἵθι σὺ μὲν ταχέως δραμὼν ΚΑ. τί δρῶ; λέγε.  
ΧΡ. τοὺς ἔνγγεώργους κάλεσον, εὐρήσεις δ' ἵσως  
ἐν τοῖς ἀγροῖς αὐτοὺς ταλαιπωρουμένους,  
ὅπως ἀν τὸν ἵσον ἔκαστος ἐνταυθὶ παρὼν  
ἡμῖν μετάσχῃ τοῦδε τοῦ Πλούτου μέρος.  
ΚΑ. καὶ δὴ βαδίζω τοῦτο δὲ τὸ κρεάδιον  
τῶν ἔνδοθέν τις εἰσενεγκάτω λαβών.  
ΧΡ. ἐμοὶ μελήσει τοῦτό γ' ἀλλ' ἀνύσας τρέχε.  
σὺ δ', ὁ κράτιστε Πλοῦτε πάντων δαιμόνων,  
εἴσω μετ' ἐμοῦ δεῦρ' εἰσιθ'. ἡ γὰρ οἰκία  
αὕτη 'στὶν ἦν δεῖ χρημάτων σε τήμερον  
μεστὴν ποιῆσαι καὶ δικαίως καδίκως.  
ΠΛ. ἀλλ' ἀχθομαι μὲν εἰσὶν νὴ τοὺς θεοὺς  
εἰς οἰκίαν ἐκάστοτ' ἀλλοτρίαν πάνυ·  
ἀγαθὸν γὰρ ἀπέλαυσ' οὐδὲν αὐτοῦ πώποτε.

215

220

225

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235

215. δρᾶτε] *Take heed* what you are saying, or, perhaps, what you are doing. Wealth was apparently about to say more, when Chremylus interrupts him.

216. καν με δέη θανεῖν] I have substituted these words for the καν δεῖ (or κεὶ δεῖ) μ' ἀποθανεῖν of the MSS. which few editors have found themselves able to accept. In sentences of this kind the pronoun almost invariably precedes the verb; εἰ με χρείη τοῦγκυκλον κ.τ.λ., Lys.

113; κεὶ μ' ὁσπερὲ ψῆτταν δέοι, Id. 115; καν ἀποθανεῖν ἡμᾶς δέη, Id. 123; καν με δέη δι' ἡμέρας, Frogs 265, and so on. We should certainly have expected the compound verb rather than θανεῖν, but Aristophanes frequently employs the simple verb in similar circumstances. Cf. Ach. 893, Frogs 1012.

219. ἀλφίτα] The word is introduced παρὰ προσδοκίαν. Chremylus was expected to say *Men who have not a grain of fear.*

WE. Take heed ! CH. Don't fret yourself, my worthy friend.  
 I am the man : I'll work the matter through,  
 Though I should die for it. CAR. And so will I.

CH. And many other bold allies will come,  
 Good virtuous men without a grain of—barley.

WE. Bless me ! a set of rather poor allies.

CH. Not when you've made them wealthy men once more.  
 Hi, Cario, run your fastest, and CAR. Do what ?

CH. Summon my farm-companions from the fields,  
 (You'll find them there, poor fellows, hard at work)  
 And fetch them hither ; so that each and all  
 May have, with me, an equal share in Wealth.

CAR. Here goes ! I'm off. Come out there, somebody,  
 And carry in my little piece of meat.

CH. I'll see to that : you, run away directly.  
 But thou, dear Wealth, the mightiest Power of all,  
 Come underneath my roof. Here stands the house,  
 Which thou art going evermore to fill  
 With wealth and plenty, by fair means or foul.

WE. And yet it irks me, I protest it does,  
 To enter in beneath a stranger's roof.  
 I never got the slightest good from that.

221. *ἐξ ἀρχῆς πάλων*] Again, as of old. A favourite Aristophanic combination ; infra 866, Peace 997, 1327, Frogs 592. It is frequent in Plato ; Theaetetus chap. 30 (187 A), Laches chap. 27 (197 E), &c. So Eusebius (Of the Martyrs of Palestine ix. 1) says that the fires of persecution, well-nigh quenched in the blood of the martyrs, broke out *πάλων ἐξ ἀπαρχῆς*.

227. *κρεάδιον*] The little bit of meat which he was bringing back from the

Delphian sacrifice. See the note at the commencement of this Commentary.

233. *καὶ δικαίως καδίκως*] This is not to be taken *au pied de la lettre*, as though Chremylus were really wishing to be enriched by dishonest means. He is slyly adopting the ordinary form of prayers for wealth ; *rem, si possis, recte, si non, quocunque modo rem.*

236. *αὐτοῦ*] From that, viz. *τοῦ εἰσέρχεσθαι*, as the Scholiast says.

ἢν μὲν γὰρ ὡς φειδωλὸν εἰσελθὼν τύχω,  
εὐθὺς κατώρυξέν με κατὰ τῆς γῆς κάτω·  
καν τις προσέλθη χρηστὸς ἀνθρωπος φίλος  
αἰτῶν λαβεῖν τι μικρὸν ἀργυρίδιον,  
ἔξαρνός ἐστι μηδ' ἴδεῖν με πώποτε. 240

ἢν δ' ὡς παραπλῆγ' ἀνθρωπον εἰσελθὼν τύχω,  
πόρναισι καὶ κύβοισι παραβεβλημένος  
γυμνὸς θύρας ἔξέπεσον ἐν ἀκαρεῖ χρόνῳ.  
ΧΡ. μετρίουν γὰρ ἀνδρὸς οὐκ ἐπέτυχες πώποτε. 245

ἔγῳ δὲ τούτου τοῦ τρόπου πάσι εἴμ' ἀεί.  
χαίρω τε γὰρ φειδόμενος ὡς οὐδεὶς ἀνὴρ  
πάλιν τ' ἀναλῶν, ἢνικ' ἀν τούτου δέη.  
ἀλλ' εἰσίωμεν, ὡς ἴδεῖν σε βούλομαι  
καὶ τὴν γυναῖκα καὶ τὸν νιὸν τὸν μόνον,  
δὲν ἔγῳ φιλῶ μάλιστα μετὰ σέ. ΠΛ. πείθομαι. 250

ΧΡ. τί γὰρ ἀν τις οὐχὶ πρὸς σὲ τάληθῆ λέγοι;

ΚΑ. ὁ πολλὰ δὴ τῷ δεσπότῃ ταυτὸν θύμον φαγόντες,  
ἀνδρες φίλοι καὶ δημόται καὶ τοῦ πονεῖν ἐρασταὶ,  
ἴτ', ἐγκονεῖτε, σπεύδεθ', ὡς ὁ καιρὸς οὐχὶ μέλλειν, 255

244. *ἐν ἀκαρεῖ χρόνῳ*] *In no time*: literally, in time so short that it cannot be shortened. More commonly we find it written *ἐν ἀκαρεῖ χρόνον*, and so Lucian has it in his *Timon* (3 and 23), a dialogue very reminiscent of this Comedy, and frequently elsewhere. But as Hemsterhuys observes in his notes on the *Timon* “ad Atticorum elegantiam magis convenit *ἐν ἀκαρεῖ χρόνῳ*.” The latter is the form adopted by St. Chrysostom (*Hom. 1 in Matth. 16 C*) *ἐν ἀκαρεῖ χρόνῳ ἐπὶ τὰς πύλας αἰτῆς* (the heavenly City) *ηὔσομεν*. So *ἐν ἀκαρεῖ ρόπη*, *Id. xxvi.* (320 B).

249. *ἰδεῖν σε βούλομαι*] He wishes to show Wealth to his wife (who presently appears on the stage, full of interest in the proceedings) and to his only son, for whose sake he had undertaken the expedition to Delphi. The construction no doubt is “I wish my wife and son to see *you*,” not “I wish *you* to see *them*,” though possibly the words may be intended to suggest both alternatives. We saw in the opening note of the Commentary that the house of Chremylus is in the background of the scene; and both he and Wealth retire into it after line 252, leaving

Was it a miser's house ; the miser straight  
Would dig a hole and pop me underground ;  
And if some worthy neighbour came to beg  
A little silver for his urgent needs,  
Would vow he'd never seen me in his life.  
Or was it some young madcap's : in a jiffey  
Squandered and lost amongst his drabs and dice  
I'm bundled, naked, out of house and home.

CH. You never chanced upon a moderate man,  
But now you have; for such a man am I.  
For much I joy in saving, no man more,  
And much in spending when 'tis right to spend.  
So go we in; I long to introduce  
My wife and only son whom most I love—  
After yourself of course. WE. That I believe.

CH. Why should one say what is not true to you ?

CAR. O ye who many a day have chewed a root of thyme with master,  
My labour-loving village-friends, be pleased to step out faster;  
Be staunch and strong, and stride along, let nothing now delay you,

the stage vacant for the re-entrance of Cario.

253. ὁ πολλὰ δή κ.τ.λ.] Cario who after line 229 had gone out to summon the needy agriculturists, *τοὺς ξυγγέωρους*, now makes his reappearance on the stage, while the *ξυγγέωροι*, who form the Chorus of the play, come bustling down the *εὔστοδος* into the orchestra. They and Cario are old friends, and as they follow him (though not by the same route) into the theatre, they bandy about between them a lot of rustic jokes, culminating in the pleasantry of a coarse, but jovial,

country-dance. So it happens that in the last extant Comedy of Aristophanes as in the first (Ach. 241-79) we have a graphic representation of the amusements of Athenian rustics. *πολλὰ* is equivalent, as the Scholiast observes, to *πολλάκις*; *θύμον* is said by some to be the wild onion; but it seems safer to retain the word *thyme*. I cannot agree with Bergler that there is here a play upon the words *θύμον*, *thyme*, and *θυμός*, *spirit*; or any allusion in *θύμον* *φαγόντες* to the Homeric *ὸν θυμὸν κατέδων*. The whole atmosphere of the passage is against any allusion of the kind.

ἀλλ' ἔστ' ἐπ' αὐτῆς τῆς ἀκμῆς, ἢ δεῖ παρόντ' ἀμύνειν.

ΧΟ. οὐκον δρᾶς δρμωμένους ἡμᾶς πάλαι προθύμως,  
ώς εἰκός ἔστιν ἀσθενεῖς γέροντας ἀνδρας ἥδη;  
σὺ δ' ἀξιοῖς ἵσως με θεῖν, πρὶν ταῦτα καὶ φράσαι μοι  
ὅτου χάριν μ' ὁ δεσπότης ὁ σὸς κέκληκε δεῦρο. 260

ΚΑ. οὐκον πάλαι δήπου λέγω; σὺ δ' αὐτὸς οὐκ ἀκούεις.  
ὁ δεσπότης γάρ φησιν ὑμᾶς ἥδεως ἀπαντας  
ψυχροῦ βίου καὶ δυσκόλου ζῆσειν ἀπαλλαγέντας.

ΧΟ. ἔστιν δὲ δὴ τί καὶ πόθεν τὸ πρᾶγμα τοῦθ' ὁ φησιν;  
ΚΑ. ἔχων ἀφίκται δεῦρο πρεσβύτην τιν', ὁ πόνηροι,  
ρύπωντα, κυφὸν, ἀθλιον, ρύσὸν, μαδῶντα, νωδόν·  
οἶμαι δὲ νὴ τὸν οὐρανὸν καὶ ψωλὸν αὐτὸν εἶναι. 265

ΧΟ. ὁ χρυσὸν ἀγγείλας ἐπῶν, πῶς φήσ; πάλιν φράσον μοι.  
δηλοῖς γὰρ αὐτὸν σωρὸν ἥκειν χρημάτων ἔχοντα.

ΚΑ. πρεσβυτικῶν μὲν οὖν κακῶν ἔγωγ' ἔχοντα σωρόν. 270

ΧΟ. μῶν ἀξιοῖς φενακίστας ἡμᾶς ἀπαλλαγῆναι  
ἀζήμιος, καὶ ταῦτ' ἐμοῦ βακτηρίαν ἔχοντος;

ΚΑ. πάντως γὰρ ἀνθρωπὸν φύσει τοιοῦτον εἰς τὰ πάντα  
ἡγεῖσθέ μ' εἶναι κούδεν ἀν νομίζεθ' ὑγιὲς εἰπεῖν;

ΧΟ. ὡς σεμνὸς οὐπίτριπτος· αἰ κνῆμαι δέ σου βοῶσιν  
ἰὸν ἰὸν, τὰς χοίνικας καὶ τὰς πέδας ποθοῦσαι. 275

259. *ἵσως*] Everywhere in Aristophanes this adverb is introduced merely to qualify the directness of an assertion, and should be rendered *methinks*, *forsooth*, or the like. So supra 148, infra 1080. There is no ground for the suggestion of the Scholiast and Commentators that in the present line it means *equally with you*, that is, *as fast as you*. *ἀξιοῖς* means *You claim that I should run*, that is *you expect me to do so*.

266. *ρύπωντα κ.τ.λ.*] *Filthy, bent double, miserable, wrinkled, hairless, toothless.* As this is Cario's good news, the Chorus at once jump to the conclusion, not far removed from the truth, that the old man must have brought with him "a heap of money." With the expression *σωρὸν χρημάτων* Brunck compares Plautus Mercator iii. 4. 54-6. And cf. infra 804. The words *ὁ χρυσὸν ἀγγείλας ἐπῶν* are quoted *ἐκ τῆς κωμῳδίας* by the Emperor Julian (Ep. 12 ad init.)

Your fortunes lie upon the die, come save them quick, I pray you.

CHORUS. Now don't you see we're bustling, we, as fast as we can go, sir.

We're not so young as once we were, and Age is somewhat slow, sir.

You'd think it fun to see us run, and that before you've told us  
The reason why your master seems so anxious to behold us.

CAR. Why, I've been telling long ago; 'tis you for not attending!  
He bade me call and fetch you all that you, for ever ending  
This chill ungenial life of yours, might lead a life luxurious.

CHOR. Explain to me how that can be; i'faith I'm rather curious.

CAR. He's got a man, an ancient man, of sorriest form and feature,  
Bald, toothless, squalid, wrinkled, bent, a very loathsome creature.  
I really should not be surprised to hear the wretch is circumcised.

CHOR. O Messenger of golden news, you thrill my heart with pleasure.  
I do believe the man has come with quite a heap of treasure!

CAR. O ay, he's got a heap, I guess, a heap of woes and wretchedness.

CHOR. You think, I see, you think you're free to gull me with impunity.  
No, no; my stick I've got and quick I'll get my opportunity.

CAR. What think you I'm the sort of man such things as that to do, sirs?  
Am I the man a tale to tell wherein there's nothing true, sirs?

CHOR. How absolute the knave has grown! your shins, my boy, are bawling,  
*Ah! Ah!* with all their might and main, for gyves and fetters calling.

who was fond of showing off his acquaintance with Aristophanes.

275. *ώς σεμνὸς οἴπτριπτος*] We have already had *ώς σεμνὸς ὁ κατάρατος* in the same sense in Frogs 178. In their next sentence the Chorus mean that Cario is so saucy, he must actually *crave* for punishment, his shins must be crying out for shackles and fetters. Cf. infra 1099. *κνῆμαι . . . ποθοῦσαι*, as Fischer says, “sunt crura quae gestiunt in nervos coniici, et compedibus vinciri.”

The word *χοίνικες* merely means specially strong fetters; *πέδαι τινὲς εἰσι*, say the Scholiast and Suidas; *αἱ βαθεῖαι πέδαι*, says Hesychius; where Toup is no doubt right in changing *βαθεῖαι* into *παχεῖαι*, though he does not seem to have been aware of the passages in Demosthenes, de Corona 164 *χοίνικας παχεῖας ἔχων*, and Alciphron iii. 24. There the writer says that if he can catch a rascally slave of his, *δεδήσεται τὰ πόδε, χοίνικας παχεῖας ἐπισύρων*.

ΚΑ. ἐν τῇ σορῷ νυνὶ λαχὸν τὸ γράμμα σου δικάζειν,  
σὺ δ' οὐ βαδίζεις ; ὁ δὲ Χάρων τὸ ἔνυμβολον δίδωσιν.

ΧΟ. διαρραγείης. ὡς μόθων εἶ καὶ φύσει κόβαλος,  
ὅστις φενακίζεις, φράσαι δ' οὕπω τέτληκας ἡμῖν  
ὅτου χάριν μ' ὁ δεσπότης ὁ σὸς κέκληκε δεῦρο·  
οἱ πολλὰ μοχθήσαντες, οὐκ οὔσης σχολῆς, προθύμως  
δεῦρ' ἡλθομεν, πολλῶν θύμων ρίζας διεκπερῶντες.

ΚΑ. ἀλλ' οὐκέτ' ἀν κρύψαιμι. τὸν Πλοῦτον γὰρ, ὥνδρες, ἡκει  
ἄγων δ' δεσπότης, δος ὑμᾶς πλουσίους ποιήσει.

ΧΟ. ὄντως γὰρ ἔστι πλουσίους ἡμῖν ἅπασιν εἶναι ;

ΚΑ. νὴ τοὺς θεοὺς, Μίδαις μὲν οὖν, ἦν ὁτ' ὄνου λάβητε.

ΧΟ. ὡς ἥδομαι καὶ τέρπομαι καὶ βούλομαι χορεῦσαι  
νῦφ' ἥδονῆς, εἴπερ λέγεις ὄντως σὺ ταῦτ' ἀληθῆ.

ΚΑ. καὶ μὴν ἐγὼ βουλήσομαι θρεπτανελὸ τὸν Κύκλωπα

280

285

290

277. λαχὸν τὸ γράμμα] A dicast, wishing to exercise his judicial duties, would go in the early morning to the *κληρωτήρια*, and draw a letter, one of the second ten letters (from Α onwards) of the Greek alphabet. Armed with this letter he would present himself at the Court-house to which the same letter was affixed, and take his seat for the day. See the notes on Eccl. 681, 683. At the rising of the Court he would receive from the presiding Archon a *ἔνυμβολον*, a ticket or certificate of attendance, on presenting which to the *κωλακρέτης* he would obtain his pay. Cario, in his teasing mood, says that the letter drawn by the old Chorus-leader is one which would give him the entry not to any Court-house, but to his coffin ; and that he will receive his ticket not from the Archon, but (by an

anagram) from Charon. δ Χάρων κατὰ ἀναγραμματισμὸν "Αρχων λέγεται.—Schooliast. This ticket would entitle him, not to the three-obol, but to a passage on Charon's ferry-boat to the world of the dead. And see infra 972 and 1167. The words *λαχὸν τὸ γράμμα* are nominatives absolute.

279. μόθων...κόβαλος...φενακίζεις] In Knights 634 the Sausage-seller, invoking the powers of Mischief and Buffoonery, exclaims ἄγε δὴ Φένακες καὶ Κόβαλοι καὶ Μόθων. The idea involved in *μόθων* is that of drunken wantonness ; in *κόβαλος* that of tricksy impishness. *μόθων* was the name of a tipsy uproarious dance, Knights 697. The name of the *κόβαλοι* is supposed to survive in the *Cobolds* of the Continent, and our own *goblins*.

283. διεκπερῶντες] *Passing by, passing*

CAR. You've drawn your lot ; the grave you've got to judge in ; why delay now ?  
 Old Charon gives the ticket there ; why don't you pass away now ?

CHOR. Go hang yourself, you peevish elf, you born buffoon and scoffer.  
 You love to tantalize and tease, nor condescend to offer  
 A word of explanation why we're summoned here so hurriedly.  
 I had to shirk some urgent work, and here so quickly hasted,  
 That many a tempting root of thyme I passed, and left untasted.

CAR. I'll hide it not : 'tis Wealth we've got ; the God of wealth we've captured,  
 You'll all be rich and wealthy now. Ha, don't you look enraptured !

CHOR. He says we'll all be wealthy now ; upon my word this passes, sirs.

CAR. O yes, you'll all be Midases, if only you've the asses' ears.

CHOR. O I'm so happy, I'm so glad, I needs must dance for jollity,  
 If what you say is really true, and not your own frivolity.

CAR. And I before your ranks will go, *Threttanelo ! Threttanelo !*

through the midst of them, and emerging without a root, that is, without a plant. Coming in from the country, they passed a lot of lovely thyme, which they were in too great a hurry to gather ; *παρατρέχοντες ὑπὸ τῆς ἄγαν σπουδῆς τὰς τῶν θύμων ρίζας πολλὰν ὄντων ἀς ἐξ ἔθους εἴχομεν συλλέγειν.* — Scholiast. Such are their petty wants and cares who are about to be enriched beyond the dreams of avarice.

287. *Mídas*] Ye will be Midases, wealthy as the wealthy King of Phrygia. But Midas had another peculiarity besides the possession of vast wealth : he had the ears of an ass. The Chorus therefore cannot be Midases, unless they also can obtain asses' ears. Probably as Cario utters the words *ἢν ὀτρ' ὄνον λάβητε*, he touches his own ears with the gesture of derision mentioned in the

note to *Peace* 1258. Cf. Persius, Sat. i. 59.

290. *Kαὶ μὴν κ.τ.λ.*] We now come to the country-dance or game, which presents a vivid picture of the coarse pleasantry of Athenian rustics. One of the country-folk (here Cario) personates the Cyclops, capering about with wild and disorderly gestures ; whilst the others (here the Chorus) assume to be the comrades of Odysseus endeavouring with a good deal of horse-play to catch their old antagonist. Then the Cyclops changes into Circe, and is still chased by the same crew, whom in the legend she had turned into swine. Probably in the real game there was a genuine chase, a sort of "hare and hounds" frolic ; but this would be impossible in the theatre ; and the Chorus merely demonstrate, by

μιμούμενος καὶ τοῖν ποδοῖν ὡδὶ παρενσαλεύων  
 ὑμᾶς ἄγειν. ἀλλ' εἴα, τέκεα, θαμίν' ἐπαναβοῶντες  
 βληχώμενοί τε προβατίων  
 αἰγῶν τε κιναβρώντων μέλη,  
 ἔπεσθ' ἀπεψαλημένοι· τράγοι δ' ἀκρατιεῖσθε.

295

ΧΟ. ἡμεῖς δέ γ' αὖ ξητήσομεν θρεπτανελὸ τὸν Κύκλωπα  
 βληχώμενοι, σὲ τουτονὶ πινῶντα καταλαβόντες,  
 πήραν ἔχοντα λάχανά τ' ἄγρια δροσερὰ, κραιπαλῶντα,  
 ἡγούμενον τοῖς προβατίοις,  
 εἴκη δὲ καταδαρθόντα πουν,  
 μέγαν λαβόντες ἡμένον σφηκίσκον ἐκτυφλώσαι.

300

ΚΑ. ἐγὼ δὲ τὴν Κίρκην γε τὴν τὰ φάρμακ' ἀνακυκῶσαν,  
 ἦ τοὺς ἑταίρους τοῦ Φιλωνίδου ποτ' ἐν Κορίνθῳ

their vehement dancing in the orchestra, against Cario dancing on the stage. The game seems to have crossed the Adriatic, and to have found a congenial home in Italy. For it was doubtless to a dance of this description that Horace alludes in the passages already cited by many commentators, *Pastorem saltaret uti Cyclopa*, Sat. i. 5. 63, and *Ludentis speciem dabit et torquebitur, ut qui | Nunc Satyrum, nunc agrestem Cyclopa movetur*, Ep. ii. 2. 124. The metre is throughout iambic, tetrameter, trimeter, or dimeter. The word *θρεπτανελὸ* does not enter into the construction of the sentence; it is merely an imitation of the twanging of the lyre. The Scholiasts tell us that both this word and the line ἀλλ' εἴα, τέκεα, θαμίν' ἐπαναβοῶντες are taken from the "Loves of Galatea and the Cyclops" the famous lyrical drama by Philoxenus of Cythera, which is mentioned by

Aristotle (Poetics 4), Aelian (V. H. xii. 44), and others. Philoxenus, being in Sicily, the Scholiasts tell us, fell in love with Galatea, the mistress of Dionysius the Elder. The intrigue was detected by Dionysius who, by way of punishment, sent the poet to work in the stone-quarries. Escaping thence, he took his revenge upon Dionysius by publishing this pastoral drama, in which the Cyclops was made a vehicle for caricaturing Dionysius; and Galatea and he were represented as a sort of "Beauty and the Beast." In later times the love of the Cyclops for Galatea was treated as part of the original legend without any reference to Dionysius; and formed the subject of an Idyll of Theocritus, a dialogue of Lucian, and a tale in the Metamorphoses of Ovid, besides innumerable references elsewhere. And perhaps few who read these versions of the old Cyclops legend

And I, the Cyclops, heel and toe, will dance the sailor's hornpipe,—so !  
 Come up, come up, my little ones all, come raise your multitudinous squall,  
 Come bleating loudly the tuneful notes  
 Of sheep and of rankly-odorous goats.

Come follow along on your loves intent ; come goats, 'tis time to your meal ye went.

CHOR. And you we'll seek where'er you go, *Threttanelo ! Threttanelo !*

And you, the Cyclops, will we find in dirty, drunken sleep reclined,  
 Your well-stuffed wallet beside you too, with many a potherb bathed in dew.

And then from out of the fire we'll take  
 A sharply-pointed and burning stake,

And whirling it round till our shoulders ache, its flame in your hissing eyeball slake.

CAR. And now I'll change to Circe's part, who mixed her drugs with baleful art ;  
 Who late in Corinth, as I've learned, Philonides's comrades turned

remember that Galatea was a real woman, the mistress of Dionysius, and only by way of satire brought into connexion with the mythical Polyphemus.

291. *παρενταλείων*] The participle is intransitive and signifies *swaying, rocking from side to side*, and so *dancing*. The passage may be rendered, *And verily I, acting the Cyclops, tralalala, and capering with both my feet, like this, will go before and lead you on. But hey ! my little ones, keeping up an incessant clamour, and bleating forth the cries of sheep and malodorous goats, follow after me ; and you, ye he-goats, shall have your breakfast.* He speaks to his companions as if they were the flocks *οἵες τε καὶ αἴγες* (Od. ix. 184) which he, the Cyclops, herded. *Θαμνὰ* is equivalent to *θαμὰ incessantly*. The Scholiast took *ἀκρατεῖσθε* to be connected with *ἀκράτης*, and explained it by *ἀκρατῆ πράσσετε* ; but the second syllable is long, and it therefore, as

Brunck pointed out, must come from *ἀκράτιςεσθαι*, to *breakfast*, “ *matutinum cibum sumere.* ”

296. *ἴμεις δέ γ' αὐτὸν*] But the Chorus are not sheep and goats ; they are the comrades of Odysseus who in the ninth Odyssey burnt out with a fiery stake the single eye of the Cyclops, and they are quite ready and willing to repeat the performance now.

298. *πήραν ἔχοντα*] Φιλοξένου ἐστὶ παρηγμένον καὶ τοῦτο τὸ ρήτορν. τοιοῦτον γὰρ τὸν Κύκλωπα εἰσάγει, πήραν ἔχοντα καὶ ἐπὶ ταῦτη λάχανα ἄγρα.—Scholiast.

302. *τὴν Κίρκην*] Enough of the Cyclops and the ninth Odyssey : he will now be Circe who in the tenth Odyssey turned his pursuers, the comrades of Odysseus, into swine. He will imitate her in all her ways, *πάντας τρόπους*.

303. *Φιλωνίδον*] See supra 179. It was Philonides, and not his comrades, whom Lais, the modern Circe, metamorphosed

ἐπεισεν ὡς ὄντας κάπρους  
 μεμαγμένον σκῶρ ἐσθίειν, αὐτὴ δ' ἔματτεν αὐτοῖς,  
 μιμήσομαι πάντας τρόπους·  
 ὑμεῖς δὲ γρυλίζοντες ὑπὸ φιληδίας  
 ἐπεσθε μητρὶ χοῖροι.

305

ΧΟ. οὐκοῦν σε τὴν Κίρκην γε τὴν τὰ φάρμακ' ἀνακυκῶσαν  
 καὶ μαγγανεύουσαν μολύνουσάν τε τοὺς ἑταίρους,  
 λαβόντες ὑπὸ φιληδίας  
 τὸν Λαρτίου μιμούμενοι τῶν ὄρχεων κρεμῶμεν,  
 μινθώσομέν θ' ὥσπερ τράγου  
 τὴν ρῦνα· σὺ δ' Ἀρίστυλλος ὑποχάσκων ἐρεῖς·  
 ἐπεσθε μητρὶ χοῖροι.

310

ΚΑ. ἀλλ' εἴλα νῦν τῶν σκωμάτων ἀπαλλαγέντες ἥδη  
 ὑμεῖς ἐπ' ἀλλ' εἰδος τρέπεσθ',  
 ἐγὼ δ' ἵων ἥδη λάθρᾳ  
 βουλήσομαι τοῦ δεσπότου  
 λαβών τιν' ἄρτον καὶ κρέας  
 μασώμενος τὸ λοιπὸν οὕτω τῷ κόπῳ ξυνεῖναι.

315

ΧΡ. χαίρειν μὲν ὑμᾶς ἐστιν, ὥνδρες δημόται,

320

into a beast; but Cario speaks of *τοὺς ἑταίρους τοῦ Φιλωνίδου*, because it was not Odysseus but his comrades whom the Circe he is representing turned into swine; and perhaps there is also a reminiscence of that familiar Attic idiom whereby *οἱ ἀμφὶ Φιλωνίδης* is merely a periphrasis for Philonides himself.

308. *ἐπεσθε μητρὶ χοῖροι*] This little refrain has no immediate connexion with the context. If it is not taken from the pastoral drama of Philoxenus, we may conjecture that it was a sort of catch-word, so to say, in these rustic

merry-makings, an exhortation perhaps to the village yokels to “follow their leader” in some game or dance.

313. *μινθώσομεν*] *We will rub your nose, as if it were a goat's, in dung.* Apparently some filthy trick of this kind had been played upon some disreputable young fellow named Aristyllus; see Ecclesiazusae 644–8, and the notes there. Though the Chorus address Cario as Circe, they do not forget that they are really addressing a man, and adapt their language to his sex.

317. *ἐπ' ἀλλ' εἰδος*] He has been

To loathsome swine in a loathsome sty,  
And fed them all on kneaded dung which, kneading, she amongst them flung.

And turn you all into swine will I.

And then ye'll grunt in your bestial glee

Wee ! wee ! wee !

*Follow your mother, pigs*, quoth she.

CHOR. We'll catch you, Circe dear, we will ; who mix your drugs with baleful skill ;  
Who with enchantments strange and vile ensnare our comrades and defile ;

We'll hang you up as you erst were hung

By bold Odyssaeus, lady fair ; and then as if a goat you were

We'll rub your nose in the kneaded dung.

Like Aristyllus you'll gape with glee

Wee ! wee ! wee !

*Follow your mother, pigs*, quoth he.

CAR. But now, old mates, break off, break off ; no longer may we jest and scoff ;

No longer play the fool to-day.

And ye must sail on another tack,

Whilst I, behind my master's back,

Rummage for meat and bread to eat,

And then, whilst yet the food I chew, I'll join the work we are going to do.

CH. To bid you "welcome," fellow-burghers, now

speaking of them as metamorphosed, by means of his Circe-enchantments, into swine ; but now they are to take another shape, and become, I suppose, their natural selves.

321. *τῷ κόπῳ*] *Τῇ περὶ τὸν Πλοῦτον ἐπιμελεῖσα*.—Scholiast.

322. *χαίρειν μὲν*] Cario goes into the house to get his bread and meat, and Chremylus comes out to welcome the visitors. The salutation *χαίρειν*, he says, is *ἀρχαῖον*, by which he means *old-*

*fashioned* ; but Lucian in his little apology "Pro lapsu in salutando" when he observes *τὸ μὲν δὴ χαίρειν ἀρχαῖα μὲν ἡ προσταγόρευσις*, though he doubtless has his eye on the present passage, yet means by *ἀρχαῖα* merely the *ancient* or *original* form of salutation. Lucian shows by examples from Homer and others that it was formerly used on any occasion, and not, as in Lucian's own time, merely as a morning salutation ; *ἴδιος δὲ καιρὸς οὐδεὶς ἀπενενέμητο τῇ προσ-*

ἀρχαῖον ἥδη προσαγορεύειν καὶ σαπρόν·  
ἀσπάζομαι δ', ὅτι ἡ προθύμως ἥκετε  
καὶ συντεταμένως κού κατεβλακευμένως.  
ὅπως δέ μοι καὶ τάλλα συμπαραστάται  
ἔσεσθε καὶ σωτῆρες ὅντως τοῦ θεοῦ.

325

ΧΟ. θάρρει· βλέπειν γὰρ ἄντικρυς δόξεις μ' Ἀρη.  
δεινὸν γὰρ εἰ τριωβόλου μὲν εἶνεκα  
ώστιξόμεσθ' ἐκάστοτ' ἐν τήκκλησίᾳ,  
αὐτὸν δὲ τὸν Πλούτον παρείην τῷ λαβεῖν.

330

ΧΡ. καὶ μὴν ὁρῶ καὶ Βλεψίδημον τουτονὶ<sup>ν</sup>  
προσιόντα· δῆλος δ' ἐστὶν ὅτι τοῦ πράγματος  
ἀκήκοέν τι τῇ βαδίσει καὶ τῷ τάχει.

ΒΛ. τί ἀν οὖν τὸ πρᾶγμ' εἴη; πόθεν καὶ τίνι τρόπῳ  
Χρεμύλος πεπλούτηκ' ἔξαπίνης; οὐ πείθομαι.  
καίτοι λόγος γ' ἦν νὴ τὸν Ἡρακλέα πολὺς  
ἐπὶ τοῖσι κουρείσι τῶν καθημένων,  
ώς ἔξαπίνης ἀνὴρ γεγένηται πλούσιος.  
ἐστιν δέ μοι τοῦτ' αὐτὸν θαυμάσιον, ὅπως  
χρηστόν τι πράττων τοὺς φίλους μεταπέμπεται.  
οὐκον ἐπιχώριόν γε πρᾶγμ' ἐργάζεται.

335

ΧΡ. ἀλλ' οὐδὲν ἀποκρύψας ἐρῶ νὴ τοὺς θεούς.  
ὦ Βλεψίδημ', ἀμεινὸν η̄ χθὲς πράττομεν,  
ώστε μετέχειν ἔξεστιν· εἰ γὰρ τῶν φίλων.

340

345

ρήσει, οὐδὲ ὡς νῦν μόνος δέ ἔωθινός. But Plato, he says, objects to the form ὡς μοχθηρὸν δὲν καὶ οὐδὲν σπουδαιὸν ἐμφαῖνον, and prefers εὖ πράττειν, ὡς κοινὸν σώματός τε καὶ ψυχῆς εὖ διακειμένων σύμβολον. See Plato's Third Epistle. Euripides, however, seems to have been of a different opinion, since he makes Aegeus say  
Μέδεια, χαῖρε· τοῦδε γὰρ προσίμον  
κάλλιον οὐδὲν οἶδε προσφωνεῖν φίλους.

325. συντεταμένως] From the whole tenour of this little speech, and especially from these long and affected adverbs, we may safely conclude that the poet is parodying some unknown author. The Chorus reply in the same style; they will "look downright Ares"; a phrase reminiscent, as Bergler remarks, of the λέυτων "Αρηγ δεδορκότων of Aeschylus, Sept. 53.

Is old and musty ; so I—"clasp" you all.  
 Ye who have come in this stout-hearted way,  
 This strenuous way, this unrelaxing way,  
 Stand by me now, and prove yourselves to-day  
 In very truth the Saviours of the God.

CHOR. Fear not : I'll bear me like the God of War.  
 What, shall we push and hustle in the Assembly  
 To gain our three poor obols, and to-day  
 Let Wealth himself be wrested from our grasp ?

CH. And here, I see, comes Blepsidemus too.  
 Look ! by his speed and bearing you can tell  
 He has heard a rumour of what's happening here.

BLEPSIDEMUS. What can it mean ? Old Chremylus grown wealthy !  
 Then whence and how ? I don't believe that story.  
 And yet by Heracles 'twas bruited wide  
 Amongst the loungers in the barbers' shops  
 That Chremylus had all at once grown rich.  
 And if he has, 'tis passing wonderful  
 That he should call his neighbours in to share.  
 That's not our country's fashion, anyhow.

CH. I'll tell him everything. O Blepsidemus,  
 We're better off to-day than yesterday.  
 You are my friend, and you shall share in all.

329. *τριωβόλου*] He is alluding to the *έκκλησταστικόν*, or payment for attending the assembly. Originally introduced by Agyrrhius as a dole of one obol, it was afterwards increased by the same demagogue to three obols. See the note on 171 *supra*, and Eccl. 300 seqq.

335. *τι ἀν οὖν τὸ πρᾶγμα?*] To Chremylus, alone on the stage, enters Blepsidemus an old crony of the same age and stand-

ing. He is talking to himself, as he enters, of the wonderful news he has heard.

338. *κουρεῖοις*] In these barbers' shops the old Athenians were accustomed to sit, while they retailed and discussed the gossip of the day. See the note on Birds 1441.

345. *εἰ γὰρ τῶν φίλων*] *You are in the number of my friends*; and, according

ΒΛ. γέγονας δ' ἀληθῶς, ὡς λέγουσι, πλούσιος;  
 ΧΡ. ἔσομαι μὲν οὖν αὐτίκα μάλ', ἦν θεὸς θέλη.  
     ἔνι γάρ τις, ἔνι κίνδυνος ἐν τῷ πράγματι.

ΒΛ. ποῖος τις;    ΧΡ. οὗτος,    ΒΛ. λέγ' ἀνύστας ὁ τι φῆς ποτε.

ΧΡ. ἦν μὲν κατορθώσωμεν, εὖ πράττειν ἀεί·  
     ἦν δὲ σφαλῶμεν, ἐπιτετρίφθαι τὸ παράπαν.

ΒΛ. τουτὶ πονηρὸν φαίνεται τὸ φορτίον,  
     καί μ' οὐκ ἀρέσκει. τό τε γὰρ ἐξαίφνης ἄγαν  
     οὕτως ὑπερπλουτεῖν τό τ' αὖ δεδοικέναι  
     πρὸς ἀνδρὸς οὐδὲν ὑγίεις ἐστ' εἰργασμένου.

ΧΡ. πῶς οὐδὲν ὑγίεις;    ΒΛ. εἴ τι κεκλοφῶς νὴ Δία  
     ἐκείθεν ἥκεις ἀργύριον ἢ χρυσίον  
     παρὰ τοῦ θεοῦ, κακπειτ' ἵστω σοι μεταμέλει.

ΧΡ. "Απολλον ἀποτρόπαιε, μὰ Δί' ἐγὼ μὲν οὔ.

ΒΛ. παῦσαι φλυαρῶν, ὡγάθῃ· οἶδα γὰρ σαφῶς.

ΧΡ. σὺ μηδὲν εἰς ἔμ' ὑπονέει τοιοῦτο.    ΒΛ. φεῦ.  
     ὡς οὐδὲν ἀτεχνῶς ὑγίεις ἐστιν οὐδενὸς,  
     ἀλλ' εἰσὶ τοῦ κέρδους ἀπαντες ἥττονες.

ΧΡ. οὐ τοι μὰ τὴν Δήμητρ' ὑγιαίνειν μοι δοκεῖς.

ΒΛ. ὡς πολὺ μεθέστηχ' διν πρότερον εἶχεν τρόπων.

ΧΡ. μελαγχολᾶς, ὠνθρωπε, νὴ τὸν οὐρανόν.

ΒΛ. ἀλλ' οὐδὲ τὸ βλέμμ' αὐτὸ κατὰ χώραν ἔχει,  
     ἀλλ' ἐστὶν ἐπίδηλόν τι πεπανουργηκότος.

to the well-known proverb, *κοινὰ τὰ τῶν φίλων*. No proverb was more frequently on the lips of the ancient Greeks than this, which is said to have been originally a precept of Pythagoras. It is found in Euripides (*Orestes* 735), Plato (*Phaedrus* ad fin., *Laws* 739 C), Aristotle (*Ethics* viii. 9. 1), and many other authors. We are told by Photius s. v., and the Scholiast on the *Phaedrus*, that

it was introduced by Menander into his comedy of "the Brothers"; and it is still found, in a Latin form, in Terence's version of that play: "vetus verbum hoc quidem est *Communia esse amicorum inter se omnia*," Adelphi v. 3. 18. And cf. Lysistrata 238, 239. It is found in almost all the ancient collections of Greek proverbs; see Gaisford's *Paroemiographi*, pp. 68, 146, 199, 329.

BL. What, are you really wealthy, as men say ?  
 CH. Well, if God will, I shall be presently.  
     But there's some risk, some risk, about it yet.  
 BL. What sort of risk ? CH. Such as— BL. Pray, pray go on.  
 CH. If we succeed, we're prosperous all our lives :  
     But if we fail, we perish utterly.  
 BL. I like not this ; there's something wrong behind,  
     Some evil venture. To become, off-hand,  
     So over-wealthy, and to fear such risks,  
     Smacks of a man who has done some rotten thing.  
 CH. Rotten ! what mean you ? BL. If you've stolen aught,  
     Or gold or silver, from the God out there,  
     And now perchance repent you of your sin,—  
 CH. Apollo shield us ! no, I've not done that.  
 BL. O don't tell me. I see it plainly now.  
 CH. Pray don't suspect me of such crimes. BL. Alas !  
     There's nothing sound or honest in the world,  
     The love of money overcomes us all.  
 CH. Now by Demeter, friend, you have lost your wits.  
 BL. O how unlike the man he used to be !  
 CH. Poor chap, you're moody-mad : I vow you are.  
 BL. His very eye's grown shifty : he can't look you  
     Straight in the face : I warrant he's turned rogue.

355. *πρὸς ἀνδρός*] *This is the conduct of a man*, Wasps 369, Thesm. 177, Frogs 534, 540.

357. *ἐκεῖθεν*] From Delphi, whence he has just returned. He is still wearing on his head the bay-wreath which betokened a worshipper returning from the Temple of Apollo.

363. *τοῦ κέρδους*] Bergler refers to a line (preserved by Stobaeus x. 18) from

the Danae of Euripides, *κρείσσων γὰρ οὐδεὶς χρημάτων πέφυκ' ἀνήρ* : and to Clouds 1081 *ῆπτων ἔρωτος*.

364. *ὑγιαίνειν*] *To be in your senses, to be of sound mind*. This is its regular meaning in Aristophanes, though it is generally as here coupled with a negative, *οὐχ ὑγιαίνειν, to be of unsound mind*. See Clouds 1275, Peace 95, Birds 1214, Lys. 1228, *infra* 507, 1060, 1066.

ΧΡ. σὺ μὲν οἰδ' ὁ κρώζεις· ὡς ἐμοῦ τι κεκλοφότος  
ξητεῖς μεταλαβεῖν. ΒΛ. μεταλαβεῖν ξητῶ; τίνος; 370

ΧΡ. τὸ δὲ ἐστὶν οὐ τοιοῦτον, ἀλλ' ἐτέρως ἔχον.  
ΒΛ. μῶν οὐ κέκλοφας, ἀλλ' ἡρπακας; ΧΡ. κακοδαιμονᾶς.

ΒΛ. ἀλλ' οὐδὲ μῆν ἀπεστέρηκάς γ' οὐδένα;  
ΧΡ. οὐ δῆτ' ἔγωγ'. ΒΛ. ὁ Ἡράκλεις, φέρε, ποῖ τις ἀν  
τράποιτο; τάλητες γὰρ οὐκ ἐθέλεις φράσαι. 375

ΧΡ. κατηγορεῖς γὰρ πρὶν μαθεῖν τὸ πρᾶγμά μου.  
ΒΛ. ὁ τা�ν, ἔγώ τοι τοῦτ' ἀπὸ σμικροῦ πάνυ  
ἐθέλω διαπρᾶξαι πρὶν πυθέσθαι τὴν πόλιν,  
τὸ στόμ' ἐπιβύσας κέρμασιν τῶν ρητόρων.

ΧΡ. καὶ μῆν φίλως γ' ἀν μοι δοκεῖς νὴ τοὺς θεοὺς  
τρεῖς μνᾶς ἀναλώσας λογίσασθαι δώδεκα. 380

ΒΛ. δρῶ τιν' ἐπὶ τοῦ βήματος καθεδούμενον,

373. ἀπεστέρηκας] *Embezzled.* ἀποστέρησεν is the technical term for the crime of converting to one's own use money received in trust for another, ἀν μὲν ἔκον παρ' ἔκόντος τις λάβη τάλαιτον ἐν ἡ δύο ἡ δέκα, καὶ ταῦτ' ἀποστέρηση. Demosthenes<sup>1</sup> against Meidias 55. The word constantly occurs in this sense in the *Trapeziticus* of Isocrates, a speech delivered in an action against Pasion the banker to recover money deposited in his bank. ἡγοῦμαι φανερὸν πάσι ποιῆσιν ὅτι ἀποστέρουμαι τῶν χρημάτων ὑπὸ Πασίων (2). διενοεῖτ' ἀποστέρειν με τῶν χρημάτων (11). ἀπεστέρησθαι τῶν χρημάτων (18). ἀποστέρει με τῶν χρημάτων (45). τὴν ἀποστέρησιν ποιήσασθαι (57). ἀποστέρει με Πασίων τῶν χρημάτων (66) ὃν οὗτος ἐμὲ

ἀπεστέρησεν (68). It occurs with equal frequency in the same orator's brief speech on a similar subject against Euthynous. And cf. Pollux vi. 154. The three forms of theft here enumerated, κλοπὴ *furtum*, *simple larceny*, ἀρπαγὴ *latrocinium*, *robbery with violence*, and ἀποστέρησις *depositum negare*, *embezzlement*, are known to all systems of jurisprudence, though all sometimes comprised under the generic name *furtum*. ἀποστέρησις differs from the other two in the circumstance that the money was not *obtained*, but merely *withheld*, by fraud. In the days of the Roman Caesars the misappropriation of a deposit seems to have been an everyday form of dishonesty.

Nunc si depositum non infitetur amicus,  
Prodigiosa fides et Tuscis digna libellis,  
Quaeque coronata lustrari debeat agna.—JUVENAL xiii. 60.

CH. I understand. You think I've stolen something,  
And want a share. BL. I want a share? in what?

CH. But 'tis not so: the thing's quite otherwise.

BL. Not stol'n, but robbed outright? CH. The man's possessed.

BL. Have you embezzled some one else's cash?

CH. I haven't: no. BL. O Heracles, where now  
Can a man turn! you won't confess the truth.

CH. You bring your charge before you have heard the facts.

BL. Now prithee let me hush the matter up  
For a mere trifle, ere it all leaks out.  
A few small coins will stop the speakers' mouths.

CH. You'd like, I warrant, in your friendly way,  
To spend three minas, and to charge me twelve.

BL. I see an old man pleading for his life

Yet at that very time the Christian subjects of the Emperor were pledging themselves at their Eucharistic feasts (for Pliny seems to have mistaken the meaning of the word *sacramentum* as used by Christians) to abstain from this and the other forms of dishonest dealing. They alleged, says Pliny in his famous letter to Trajan on the subject, "se *sacramento* obstringere ne *furia*, ne *latrocinia* committerent, ne *depositum* appellati *abnegarent*." See too the recently discovered *Apology of Aristeides*.

378. *διαπρᾶξαι*] To settle the matter for a very small outlay, stopping (literally, bunging up) the mouths of the orators with little silver pieces. For, as Bergler says, "rhetores non tantum linguam, sed et silentium venale habebant; nota est ἀργυράγχη Demosthenis. Noster in Pace 645 χρυσίῳ τῶν ταῦτα ποιούντων ἐβύνον

τὸ στόμα. In *Equitibus* 439 cum Cleon dixisset Isiciarium decem talenta habere male parta, iste inquit, *τι δῆτα; βούλει τῶν ταλάντων ἐν λαβὼν σιωπᾶν;*" The story about the ἀργυράγχη of Demosthenes is told by Plutarch (*Demosth.* 25), Pollux (vii. 104), and Aulus Gellius (xi. 9).

382. *ὅρῳ κ.τ.λ.*] Just as, in the Acharnians, Lamachus, quarrelling with Dicaeopolis, affects to see in the polished mirror of his shield *an old man* (his opponent) *on his trial for cowardice* (Ach. 1129); so here Blepsidemus pretends to see in the near future a culprit (Chremylus) pleading for mercy before a hostile tribunal. He is seated in the raised box set apart for the Defendant, and with him are his weeping wife and children brought in to move the pity of the Court; see *Wasps* 568, 976, and the notes there. These

ικετηρίαν ἔχοντα μετὰ τῶν παιδίων  
καὶ τῆς γυναικὸς, κού διοίσοντ' ἀντικρυς  
τῶν Ἡρακλειδῶν οὐδὲ ὄτιοῦν τῶν Παμφίλουν.

385

ΧΡ. οὐκ, ὁ κακόδαιμον, ἀλλὰ τοὺς χρηστοὺς μόνους  
ἔγωγε καὶ τοὺς δεξιοὺς καὶ σώφρονας  
ἀπαρτὶ πλουτῆσαι ποιήσω.      ΒΛ. τί σὺ λέγεις;  
οὗτο πάνυ πολλὰ κέκλοφας;      ΧΡ. οἵμοι τῶν κακῶν,  
ἀπολεῖς.      ΒΛ. σὺ μὲν οὖν σεαυτὸν, ὡς γ' ἐμοὶ δοκεῖς?      390

ΧΡ. οὐ δῆτ', ἐπεὶ τὸν Πλοῦτον, ὁ μόχθηρε σὺ,  
ἔχω.      ΒΛ. σὺ Πλοῦτον; ποῖον;      ΧΡ. αὐτὸν τὸν θεόν.

ΒΛ. καὶ ποῦ στιν;      ΧΡ. ἔνδον.      ΒΛ. ποῦ;      ΧΡ. παρ' ἐμοί.  
ΒΛ. παρὰ σοί;      ΧΡ. πάνυ.

ΒΛ. οὐκ ἐσ κόρακας; Πλοῦτος παρὰ σοί;      ΧΡ. νὴ τοὺς θεούς.

ΒΛ. λέγεις ἀληθῆ;      ΧΡ. φημί.      ΒΛ. πρὸς τῆς Ἐστίας;      395

ΧΡ. νὴ τὸν Ποσειδῶ.      ΒΛ. τὸν θαλάττιον λέγεις;

ΧΡ. εἰ δ' ἔστιν ἔτερός τις Ποσειδῶν, τὸν ἔτερον.

ΒΛ. εἴτ' οὐ διαπέμπεις καὶ πρὸς ἡμᾶς τοὺς φίλους;

ΧΡ. οὐκ ἔστι πω τὰ πράγματα' ἐν τούτῳ.      ΒΛ. τί φῆς;

οὐ τῷ μεταδοῦναι;      ΧΡ. μὰ Δία. δεῖ γὰρ πρῶτα      ΒΛ. τί;      400

ΧΡ. βλέψαι ποιῆσαι νῷ      ΒΛ. τίνα βλέψαι; φράσον.

ΧΡ. τὸν Πλοῦτον ὥσπερ πρότερον ἐνί γέ τῷ τρόπῳ.

hapless suppliants would be in the Defendant's bema, and therefore in Wasps 977 they are directed to go *up*, *ἀναβαίνειν*. He is, and probably they all are, supposed to be holding out the olive-branch enwreathed with wool which was the symbol of supplication; *ικετηρία* κλάδος ἐλαῖας ἐρώπεπτλεγμένος.—Scholiast. The piteous little group which the imagination of Blepsidemus has conjured up remind him of nothing so much as the Heracleidae in a painting by Pamphilus. These would doubt-

less be Iolaus with Alcmena and her grandchildren (the children of her dead son Heracles) supplicating the King of Athens to protect them from the emissaries of Eurystheus. The scene would probably be that represented in the Heracleidae of Euripides, though the artist had collected into one group characters which in the Tragedy do not appear together. Pamphilus was the famous artist, the master of perspective and composition, the teacher of Apelles. He excelled in battle-pieces, and other

With olive-branch in hand, and at his side  
 His weeping wife and children, shrewdly like  
 The suppliant Heracleids of Pamphilus.

CH. Nay, luckless idiot, 'tis the good alone  
 And right- and sober-minded that I'm going  
 At once to make so wealthy. BL. Heaven and earth !  
 What, have you stol'n so largely ? CH. O confound it,  
 You'll be my death. BL. You'll be your own, I fancy.

CH. Not so, you reprobate ; 'tis WEALTH I've got.  
 BL. You, Wealth ! What sort of wealth ? CH. The God himself.  
 BL. Where ? where ? CH. Within. BL. Where ? CH. In my  
 house. BL. In yours ?

CH. Yes. BL. You be hanged ! Wealth in your house ? CH. I swear it.  
 BL. Is this the truth ? CH. It is. BL. By Hestia ?

CH. Aye ; by Poseidon. BL. Him that rules the sea ?

CH. If there's another, by that other too.

BL. Then don't you send him round for friends to share ?

CH. Not yet ; things haven't reached that stage. BL. What stage ?  
 The stage of sharing ? CH. Aye, we've first to— BL. What ?

CH. Restore the sight— BL. Restore the sight of whom ?

CH. The sight of Wealth, by any means we can.

groupings of numerous figures. The Scholiast says that this painting was in the Stoa, meaning, no doubt, the Poecile. If so, it had probably been only recently painted there ; but it is not one of the fresco-paintings described by Pausanias.

386. *τοὺς χρηστοὺς μύρους*] And therefore not the *ρήτορες*, whom his friend proposed (supra 379) to enrich with his money, and whom he had already (supra 30) denounced as unmitigated scoundrels.

390. *σὺ . . . σεαυτόν*] By committing all these crimes against the law.

396. *τὸν θαλάττιον*] Blepsidemus, hardly able to believe his ears (the phrase, I find, has already been employed by Van Leeuwen), is afraid that Chremylus, even when he swears by Poseidon, is playing him some trick; and therefore wishes to know whether he is really swearing by the great Sea-God, the brother of Zeus, who in Birds 1614 swears by himself.

ΒΛ. τυφλὸς γὰρ ὄντως ἐστί; ΧΡ. νὴ τὸν οὐρανόν.

ΒΛ. οὐκ ἐτὸς ἄρ' ὡς ἔμ' ἥλθεν οὐδεπώποτε.

ΧΡ. ἀλλ' ἦν θεοὶ θέλωσι, νῦν ἀφίξεται.

405

ΒΛ. οὕκουν ἰατρὸν εἰσαγαγεῖν ἔχρην τινά;

ΧΡ. τίς δῆτ' ἰατρός ἐστι νῦν ἐν τῇ πόλει;

οὕτε γὰρ ὁ μισθὸς οὐδὲν ἐστ' οὕθ' ἡ τέχνη.

ΒΛ. σκοπῶμεν. ΧΡ. ἀλλ' οὐκ ἔστιν. ΒΛ. οὐδ' ἐμοὶ δοκεῖ.

ΧΡ. μὰ Δί', ἀλλ' ὅπερ πάλαι παρεσκευαζόμην

410

ἐγὼ, κατακλίνειν αὐτὸν εἰς Ἀσκληπιοῦ

κράτιστόν ἐστι. ΒΛ. πολὺ μὲν οὖν νὴ τοὺς θεούς.

μή νυν διάτριβ', ἀλλ' ἀνυε πράττων ἐν γέ τι.

ΧΡ. καὶ δὴ βαδίζω. ΒΛ. σπεῦδε νυν. ΧΡ. τοῦτ' αὐτὸ δρῶ.

ΠΕ. ὁ θερμὸν ἔργον κάνοσιν καὶ παράνομον

415

τολμῶντε δρᾶν ἀνθρωπαρίω κακοδαίμονε,

ποῖ ποῖ; τί φεύγετον; οὐ μενεῖτον; ΒΛ. Ἡράκλεις.

ΠΕ. ἐγὼ γὰρ ὑμᾶς ἔξολῶ κακοὺς κακῶς·

τόλμημα γὰρ τολμάτον οὐκ ἀνασχετὸν,

ἀλλ' οἰον οὐδεὶς ἄλλος οὐδεπώποτε

420

407. *ἰατρός*] This refers to something about which we have no information. It may well be that in the reduced circumstances in which Athens found herself after the termination of the Peloponnesian War, and especially when so vast an outlay on her fleets and fortifications had been rendered necessary by her adhesion to the Anti-Spartan League (see the note on 172 *supra*) she was unable to continue the large salaries paid to her public doctors; who might consequently be wiled away, as Democedes had been 150 years before (*Hdt.* iii. 131) by more generous offers from wealthier states. See Bentley's *xixth*

*Dissertation on Phalaris*; Boeckh's *Public Economy*, i. 21; Mahaffy's *Social Life in Greece*, chap. x. In the *Acharnians* and *Wasps* we heard of the famous physician Pittalus; but that was between thirty and forty years before; and then the treasury of Athens was filled by the tribute exacted from the allies.

411. *εἰς Ἀσκληπιοῦ*] Of what Temple of Asclepius is he speaking? There was one at Athens, but there was one of far greater note as a health-resort in Aegina; and in the *Wasps* (line 122) it is treated as a matter of course that Philocleon, having to spend the night

BL. What, is he really blind ? CH. He really is.  
 BL. O that is why he never came to me.  
 CH. But now he'll come, if such the will of Heaven.  
 BL. Had we not better call a doctor in ?  
 CH. Is there a doctor now in all the town ?  
 There are no fees, and therefore there's no skill.  
 BL. Let's think awhile. CH. There's none. BL. No more there is.  
 CH. Why then 'tis best to do what I intended,  
 To let him lie inside Asclepius' temple  
 A whole night long. BL. That's far the best, I swear it.  
 So don't be dawdling : quick ; get something done.  
 CH. I'm going. BL. Make you haste. CH. I'm doing that.  
 POVERTY. You pair of luckless manikins who dare  
 A rash, unholy, lawless deed to do—  
 Where ! What ! Why flee ye ? Tarry ? BL. Heracles !  
 Pov. I'll make you die a miserable death.  
 For ye have dared a deed intolerable  
 Which no one else has ever dared to do,

in a Temple of Asclepius, should be taken across from Athens to Aegina. At this moment, indeed, Aegina was in the hands of the enemies of Athens, but I do not know that this would make any difference in a Comic Play ; and of course it was otherwise in 408 B. C. when the first Plutus was acted. And the statement (*infra* 653-6) that as soon as the little party arrived at the Temple, they bathed Wealth in the sea seems rather to point to Aegina, for the Athenian Temple was close to the acropolis, between the Theatre and the Propylaea, quite out of the way of the sea, *Pausanias*, Attica xxi. 7. There

was, indeed, a Temple of Asclepius in the Peiraeus, but it does not seem to have been of any note as a health-resort. However, Aristophanes leaves the locality undefined.

413. *ἐν γέ τι*] *Something or other.*

415. *Ἄθερμῶν ἔργον κ.τ.λ.*] The two old friends who have been alone on the stage during the preceding dialogue are now preparing to leave it, when they are alarmed by the sudden appearance of an infuriated female of wild and ghastly mien, who at once begins to storm at them both in a most unpleasant and unaccountable manner.

οὕτε θεὸς οὗτ' ἀνθρωπος· ὥστ' ἀπολώλατον.

ΧΡ. σὺ δ' εἶ τίς; ὡχρὰ μὲν γὰρ εἶναι μοι δοκεῖς.

ΒΛ. Ἰσως Ἐρινύς ἐστιν ἐκ τραγῳδίας.

βλέπει γέ τοι μανικόν τι καὶ τραγῳδικόν.

ΧΡ. ἀλλ' οὐκ ἔχει γὰρ δᾶδας.      ΒΛ. οὐκοῦν κλαύσεται.      425

ΠΕ. οἴεσθε δ' εἶναι τίνα με;      ΧΡ. πανδοκεύτριαν,

ἢ λεκιθόπωλιν. οὐ γὰρ ἀν τοσούτονὶ

ἐνέκραγες ἡμῖν οὐδὲν ἡδικημένη.

ΠΕ. ἀληθες; οὐ γὰρ δεινότατα δεδράκατον,

ζητοῦντες ἐκ πάστης με χώρας ἐκβαλεῖν;

ΧΡ. οὐκοῦν ὑπόλοιπον τὸ βάραθρόν σοι γίγνεται;

ἀλλ' ἥτις εἶ λέγειν σ' ἐχρῆν αὐτίκα μάλα.

ΠΕ. ἢ σφὰ ποιήσω τήμερον δοῦναι δίκην

ἀνθ' ὧν ἐμὲ ζητεῖτον ἐνθένδ' ἀφανίσαι.

ΒΛ. ἀρ' ἐστὶν ἡ καπηλὶς ἡ 'κ τῶν γειτόνων,

430

435

γὰρ, says St. Chrysostom, ἡ Πενία κόρη τινι κοσμίῳ καὶ καλῇ καὶ εὐειδεῖ προσεοικέναι δοκεῖ.—Hom. 90 in Matth. 843 D.

425. οὐκοῦν κλαύσεται] 'Ως μὴ οὖσα κατὰ φύσιν φοβερὰ, ἀλλὰ μάτην ἀπατῶσα ἡμᾶς.—Scholiast. But it seems rather in the nature of a general malediction, as *infra* 612.

427. λεκιθόπωλιν] *An omelette-seller.* That women sat in the market selling eggs and omelettes we have already seen in Lys. 562. λέκιθος is *the yolk of an egg*, τὸ ξανθὸν τοῦ φόν, ὁ κρόκος τοῦ φόν, as the Scholiasts say.

430. ἐκβαλεῖν] What is the meaning of this? There has not been a syllable in the play to justify the charge. No one has thought of expelling Poverty from Hellas. Wealth was merely to desert the wicked who are numerous,

423. 'Ερινύς] Some think that the reference is to the Eumenides of Aeschylus, but even if the Erinyes there bore torches, which they do not seem to have done, it is very improbable that Aristophanes is referring to so old a play. There were doubtless other, and more recent, Tragedies in which an Erinyis appeared with a torch in her hand; as Tisiphone does in the passage of Lucian to which Dobree has already referred. There one of the passengers on Charon's ferry-boat says, ίδού οὖν προσέρχεται δαδονχοῦσά τις, φοβερόν τι καὶ ἀπειλητικὸν προσβλέπουσα· ἡ ἀρά που 'Ερινύς ἐστιν; and the other replies "Εοικεν ἀπό γε τοῦ σχήματος.—Catapltus 22. Very different to the appearance of Poverty in this play is the picture drawn by the Christian preacher. ἔμοι

Or God or man ! Now therefore ye must die.

CH. But who are you that look so pale and wan ?

BL. Belike some Fury from a Tragic Play.  
She has a wild and tragic sort of look.

CH. No, for she bears no torch. BL. The worse for her.

Pov. What do you take me for ? CH. Some pot-house girl  
Or omelette-seller : else you would not bawl  
At us so loudly ere you're harmed at all.

Pov. Not harmed ! Why is it not a shameful thing  
That you should seek to drive me from the land ?

CH. At all events you've got the Deadman's Pit.  
But tell us quickly who and what you are.

Pov. One who is going to pay you out to-day  
Because ye seek to banish me from hence.

CH. Is it the barmaid from the neighbouring tap

and transfer himself to the righteous who are few. *Rari quippe boni* ; δλγον τὸ χρηστὸν ἐνθάδε. Far from banishing Poverty, one would suppose that this would largely augment the number of her adherents. Yet the men do not deny the charge she brings. It is admitted ; and becomes the basis of the ensuing discussion. The fact is that Aristophanes is quietly introducing—so quietly that it seems to have escaped the notice of every Scholiast and Commentator—an entirely new idea ; an idea which dominates the controversy between Poverty and the two friends, and then disappears as suddenly as it came, only making its reappearance in the concluding scene of the play. He is looking forward to the second stage of the Revolution he is engineer-

ing. When all good men are rich, and all bad men are poor, the bad will begin to see the advantages of virtue, and finding that “honesty is the best policy” will themselves become good and, as a consequence, wealthy. Thus at length all will be rich (infra 1178), and none will be poor ; and Poverty will be banished out of the land. *She* will disappear, because wickedness will disappear, and Wealth will make πάντας χρηστούς καὶ πλούτοῦντας δῆπον τὰ τε θεῖα σέβοντας, infra 497, a line which furnishes the key to the enigma. On the βάραθρον which was to be the only refuge left her, see the note on Frogs 574. It was a large pit or chasm at Athens into which the corpses of criminals were thrown.

ἢ ταῖς κοτύλαις ἀεί με διαλυμαίνεται;

ΠΕ. Πενία μὲν οὖν, ἢ σφῶν ξυνοικῶ πόλλ' ἔτη.

ΒΛ. ἀναξ Ἀπολλον καὶ θεοὶ, ποῖ τις φύγη;

ΧΡ. οὐτος, τί δρᾶς; ὁ δειλότατον σὺ θηρίον,

οὐ παραμενεῖς;      ΒΛ. ἥκιστα πάντων.      ΧΡ. οὐ μενεῖς;      440

ἀλλ' ἄνδρε δύο γυναῖκα φεύγομεν μίαν;

ΒΛ. Πενία γάρ ἔστιν, ὁ πόνηρ, ἢς οὐδαμοῦ οὐδὲν πέφυκε ζῶον ἐξωλέστερον.

ΧΡ. στῆθ, ἀντιβολῶ σε, στῆθι.      ΒΛ. μὰ Δῖ ἐγὼ μὲν οὐ.

ΧΡ. καὶ μὴν λέγω, δειλότατον ἔργον παρὰ πολὺ

ἔργων ἀπάντων ἐργασόμεθ', εἰ τὸν θεὸν

ἔρημον ἀπολιπόντε ποι φευξούμεθα

τηνδὶ δεδίότε, μηδὲ διαμαχούμεθα.

ΒΛ. ποίοις ὄπλοισιν ἡ δυνάμει πεποιθότες;

ποῖον γὰρ οὐ θώρακα, ποίαν δ' ἀσπίδα

οὐκ ἐνέχυρον τίθησιν ἡ μαρωτάτη;

ΧΡ. θάρρει· μόνος γὰρ δὲ θεὸς οὐτος οἶδ' ὅτι  
τροπαῖον ἀν στήσαιτο τῶν ταύτης τρόπων.

ΠΕ. γρύζειν δὲ καὶ τολμάτον, ὁ καθάρματε,

ἐπ' αὐτοφώρῳ δεινὰ δρῶντ' εἰλημμένω;

ΧΡ. σὺ δ', ὁ κάκιστ' ἀπολουμένη, τί λοιδορεῖ

445

450

455

436. κοτύλαις με διαλυμαίνεται] *Wrongs me in my half-pints*, by giving me short measure.

The same offence is described somewhat differently in Thesm. 348 τῶν κοτύλῶν τὸ νόμισμα διαλυμαίνεται. At this insult the stranger discloses her name Πενία μὲν οὖν, *immo vero Paupertas*; like the Φρυνώνδας μὲν οὖν, *immo vero Phrynondas* of Thesm. 861.

440. ἥκιστα πάντων] *That is the very last thing of all that I'll do.*

449. ποίοις ὄπλοισιν] What armour have we wherewith to fight against her?

All our arms, offensive and defensive, she herself makes us pawn.

453. τρόπων] The advent of Wealth will at once discomfit Poverty and all her ways, *τρόπων*: not a very apt word but introduced for the sake of the pun with *τροπαῖον*. He will take her *τρόπους* as spoils, and with them erect a trophy over his vanquished antagonist. Bergler compares Plautus's pun *Ut vobis victi Poeni poenas sufferant*. Cistellaria, last line of Act i.

454. καθάρματε] *Kátharma* and *φαρμακὸς*

Who always cheats me with her swindling pint-pots ?

Pov. It's *Poverty*, your mate for many a year !

BL. O King Apollo and ye Gods, I'm off.

CH. Hi ! What are you at ? Stop, stop, you coward you, Stop, can't you ? BL. Anything but that. CH. Pray stop. What ! shall one woman scare away two men ?

BL. But this is *Poverty* herself, you rogue, The most destructive pest in all the world.

CH. Stay, I implore you, stay. BL. Not I, by Zeus.

CH. Why this, I tell you, were the cowardliest deed That ere was heard of, did we leave the God Deserted here, and flee away ourselves Too scared to strike one blow in his defence.

BL. O, on what arms, what force, can we rely ? Is there a shield, a corslet, anywhere Which this vile creature has not put in pawn ?

CH. Courage ! the God will, single-handed, rear A trophy o'er this atrophied assailant.

Pov. What ! dare you mutter, you two outcasts you, Caught in the act, doing such dreadful deeds.

CH. O, you accursed jade, why come you here

were common terms of abuse, *scum of the earth*; being properly the designation of the two human victims, doubtless the vilest of the vile, who were sacrificed at Athens every year, at the festival of the Thargelia, as scapegoats for the purification of the city. Aristophanes reproaches the people for appointing to every office persons whom in former times the city would hardly have stooped to use as *φαρμακοί*, Frogs 733; and Eupolis, in the lines quoted in the note to that passage,

declares that they chose the scum of the earth, *καθάρματα*, for their generals. In Lucian's Dialogues of the Dead (ii. 1) the wealthy and luxurious dead, Croesus, Midas, and Sardanapalus, complain that the Cynic goes round reviling them as *ἀνδράποδα* and *καθάρματα*: and in the Jupiter Tragoedus (52) Timocles, exhausting his whole vocabulary of vituperation against an opponent, addresses him as *τυμβωρύχες καὶ μιαρὲς, καὶ κατάπτυστε, καὶ μαστιγία, καὶ κάθαρμα, &c.* See also Plutarch's Sylla, chap. 33.

ἡμῖν προσελθοῦσ' οὐδ' ὅτιοῦν ἀδικουμένη ;

ΠΕ. οὐδὲν γὰρ, ὁ πρὸς τῶν θεῶν, νομίζετε  
ἀδικεῖν με τὸν Πλοῦτον ποιεῖν πειρωμένω  
βλέψαι πάλιν ;      ΧΡ. τί οὖν ἀδικοῦμεν τοῦτό σε,      460  
εἰ πᾶσιν ἀνθρώποισιν ἐκπορίζομεν  
ἀγαθόν ;      ΠΕ. τί δ' ἀν ύμεis ἀγαθὸν ἐξεύροιθ' ;      ΧΡ. ὅ τι ;  
σὲ πρῶτον ἐκβαλόντες ἐκ τῆς Ἑλλάδος.

ΠΕ. ἔμ' ἐκβαλόντες ; καὶ τί ἀν νομίζετον  
κακὸν ἐργάσασθαι μεῖζον ἀνθρώποις ;      ΧΡ. ὅ τι ;      465  
εἰ τοῦτο δρᾶν μέλλοντες ἐπιλαθοίμεθα.

ΠΕ. καὶ μὴν περὶ τούτου σφῶν ἐθέλω δοῦναι λόγον  
τὸ πρῶτον αὐτοῦ καὶ μὲν ἀποφήνω μόνην  
ἀγαθῶν ἀπάντων οὐσαν αἰτίαν ἔμε  
νῦμῖν, δὲ ἐμέ τε ξῶντας ύμᾶς εἰ δὲ μὴ,  
ποιεῖτον ἥδη τοῦθ' ὅ τι ἀν ύμῖν δοκῆ.      470

ΧΡ. ταντὶ σὺ τολμᾶς, ὁ μιαρωτάτη, λέγειν ;

ΠΕ. καὶ σύ γε διδάσκου πάνυ γὰρ οἴμαι ράδίως  
ἀπανθ' ἀμαρτάνοντά σ' ἀποδείξειν ἐγώ,  
εἰ τοὺς δικαίους φῆς ποιήσειν πλουσίους.      475

ΒΛ. ὁ τύμπανα καὶ κύφωνες, οὐκ ἀρήξετε ;

468. καὶ μὲν ἀποφήνω] This is another instance of the *σχῆμα ἀναπτόδοτον*, one instance of which we have already noticed in Thesm. 536, and of which numerous examples are collected by Kuster and Bergler here. I will only add to their list one from Xenophon's Memorabilia iii. 1. (9) where Socrates is talking to a youth who has been taught the duties of a general, and, amongst other things, the expediency of placing the best troops in the van and in the rear, and the worst troops in the middle ; whereupon Socrates says

εὶ μὲν καὶ διαγιγνώσκειν σε τοὺς ἀγαθοὺς καὶ τοὺς κακοὺς ἐδίδαξεν εἰ δὲ μὴ, τί σοι δφελος ὁν ἔμαθες ; The second clause seems invariably to commence with *εἰ μὴ*, even where the first commences as here with *ἥν*.

476. τύμπανα καὶ κύφωνες] At this last audacious pronouncement of Poverty, Blepsidemus interrupts with a loud cry for help ; invoking those instruments of torture to which he would like to consign his antagonist. *τύμπανα* are *cudgels* (Latin, *fustes*) with which criminals were beaten ; sometimes to

Abusing us ? We never did you wrong.

Pov. No wrong, forsooth ! O by the heavenly Powers  
 No wrong to *me*, your trying to restore  
 Wealth's sight again ? Ch. How can it injure *you*,  
 If we are trying to confer a blessing  
 On all mankind ? Pov. Blessing ! what blessing ? Ch. What ?  
 Expelling you from Hellas, first of all.

Pov. Expelling me from Hellas ! Could you do  
 A greater injury to mankind than that ?

Ch. A greater ? Yes ; by not expelling you.

Pov. Now that's a question I am quite prepared  
 To argue out at once ; and if I prove  
 That I'm the source of every good to men,  
 And that by me ye live— : but if I fail,  
 Then do thereafter whatsoe'er ye list.

Ch. You dare to offer this, you vixen *you* ?

Pov. And you, accept it : easily enough  
 Methinks I'll show you altogether wrong  
 Making the good men rich, as you propose.

BL. O clubs and pillories ! To the rescue ! Help !

death, as Spanheim observes, referring to (amongst other passages) Lucian's Cataplus 6, where Clotho describes the dead criminals as *τοὺς ἐκ τυμπάνου καὶ τοὺς ἀνεσκολοπισμένους*. The Scholiast here explains them to be *ξύλα, οἷς τύπτονται ἐν τοῖς δεσμωτηρίοις οἱ τυμπούμενοι*. The *κύφων* was a sort of pillory. The culprit had to remain in a standing position, with his neck bent (whence the name) and his head inserted through, and imprisoned in, the wooden machine. Spanheim refers to a fragment of Cratinus, preserved by Pollux, x. 177 ἐν

*τῷ κύφων τὸν αὐχέν' ἔχων*, and to Athenaeus viii. 44, where we are told that Stratonicus, observing *ἐν τῷ κύφων δεδεμένους δύω*, remarked *ὡς μικροπολιτικὸν τὸ μὴ δύνασθαι συμπληρώσαι*. Of this remark Casaubon offers several explanations, all of which seem to me very improbable ; and I should rather infer from it that a *κύφων* could accommodate a number of criminals, and that a city which left all but two holes unoccupied must be but a petty un-aspiring place. And cf. Lucian's Necyomantia 14.

ΠΕ. οὐδεῖ σχετλιάζειν καὶ βοᾶν πρὶν ἀν μάθης.

ΒΛ. καὶ τίς δύναιται' ἀν μὴ βοᾶν ἵνα ἵνα  
τοιαῦτ' ἀκούων;      ΠΕ. δόστις ἐστὶν εὖ φρονῶν.

ΧΡ. τί δῆτά σοι τίμημ' ἐπιγράψω τῇ δίκῃ,      480  
ἐὰν ἀλῷσ;      ΠΕ. δὲ τι σοι δοκεῖ.      ΧΡ. καλῶς λέγεις.

ΠΕ. τὸ γὰρ αὐτό γ', ἐὰν ἡττᾶσθε, καὶ σφῶ δεῖ παθεῖν.

ΒΛ. ἴκανοὺς νομίζεις δῆται θανάτους εἴκοσιν;

ΧΡ. ταύτη γε· νῦν δὲ δύ' ἀποχρήσουσιν μόνω.

ΠΕ. οὐκ ἀν φθάνοιτε τοῦτο πράττοντ· ἡ τί γ' ἀν  
ἔχοι τις ἀν δίκαιον ἀντειπεῖν ἔτι;

ΧΟ. ἀλλ' ἥδη χρῆν τι λέγειν ὑμᾶς σοφὸν φίνικήσετε τηνδὶ<sup>1</sup>  
ἐν τοῖσι λόγοις ἀντιλέγοντες· μαλακὸν δὲ ἐνδώσετε μηδέν.

ΧΡ. φανερὸν μὲν ἔγωγ' οἶμαι γνῶναι τοῦτ' εἶναι πᾶσιν δμοίως,  
ὅτι τοὺς χρηστοὺς τῶν ἀνθρώπων εὖ πράττειν ἐστὶ δίκαιον,      490  
τοὺς δὲ πονηροὺς καὶ τοὺς ἀθέους τούτων τάναντία δῆπον.  
τοῦτ' οὖν ἡμεῖς ἐπιθυμοῦντες μόλις εὔρομεν ὥστε γενέσθαι  
βούλευμα καλὸν καὶ γενναῖον καὶ χρήσιμον εἰς ἄπαν ἔργον.  
ἥν γὰρ οἱ Πλούτος νυνὶ βλέψη καὶ μὴ τυφλὸς ὡν περινοστῆ,  
ώς τοὺς ἀγαθοὺς τῶν ἀνθρώπων βαδιεῖται κούκ ἀπολείψει,      495  
τοὺς δὲ πονηροὺς καὶ τοὺς ἀθέους φευξεῖται· κάτα ποιήσει  
πάντας χρηστοὺς καὶ πλούτοντας δήπον τά τε θεῖα σέβοντας.

480. *τίμημ' ἐπιγράψω*] *Shall I enter as the penalty.* See Birds 1052 and the note there. Chremylus is to open the case against Poverty; and it was therefore his duty, as accuser, to state in the indictment the punishment to be inflicted on the prisoner, if found guilty. Familiar instances of this will be found in the Wasps of Aristophanes and the *Apology* of Plato.

485. *οὐκ ἀν φθάνοιτε*] *You can't be too quick*, a very common phrase in Euripides. It occurs again in this Comedy

infra 874, 1133. *τοῦτο πράττοντ*<sup>2</sup> is taken by the Scholiast and Commentators to mean *ἀποθανόντε*, but I doubt if it means anything more than *beginning the argument*.

487. *ἀλλ' ἥδη κ.τ.λ.*] We now come to one of those set discussions in the long anapaestic tetrameters, which are always such favourites with Aristophanes. The phrase used by the Chorus in exhorting their Champion, *μαλακὸν ἐνδιδόνται οὐδὲν*, *not to admit or give way to any feeling of weakness*, is found in

Pov. Don't shout and storm before you have heard the facts.  
 BL. Who can help shouting, when he hears such wild  
     Extravagant notions ? Pov. Any man of sense.  
 CH. And what's the penalty you'll bear, in case  
     You lose the day ? Pov. Whate'er you please. CH. 'Tis well.  
 Pov. But, if ye are worsted, ye must bear the same.  
 BL. (To Ch.) Think you that twenty deaths are fine enough ?  
 CH. Enough for *her* ; but two will do for us.  
 Pov. Well then be quick about it ; for, indeed,  
     How can my statements be with truth gainsaid ?

CHOR. Find something, I pray, philosophic to say, whereby you may vanquish and rout her.  
 No thought of retreat ; but her arguments meet with arguments stronger and stouter.  
 CH. All people with me, I am sure, will agree, for to all men alike it is clear,  
 That the honest and true should enjoy, as their due, a successful and happy career,  
 Whilst the lot of the Godless and wicked should fall in exactly the opposite sphere.  
 'Twas to compass this end that myself and my friend have been thinking as hard as we can,  
 And have hit on a nice beneficial device, a truly magnificent plan.  
 For if Wealth should attain to his eyesight again, nor amongst us so aimlessly roam,  
 To the dwellings I know of the good he would go, nor ever depart from their home.  
 The unjust and profane with disgust and disdain he is certain thereafter to shun,  
 Till all shall be honest and wealthy at last, to virtue and opulence won.

Hdt. iii. 51 and 105 ; and in Eur.  
 Helen 508.

497. *χρηστοὺς καὶ πλούτοῦντας*] We have seen in the note on 430 supra—that this is the one illuminating line which makes clear the position of the parties to this discussion, and explains why the rehabilitation of Wealth will result in the extinction of Poverty. It therefore in no way deserves the reception with which it meets at the hands of Dr. Blaydes. "Miror," he says, "neminem interpretum in hoc versu haesisse ; est

enim foede corruptus. Corigo sic, πάντας χρηστοὺς πλούτειν ὄντας δήπον τά τε θεῖα σέβοντας." But Dr. Blaydes's alteration, which he inserts in his text, would (1) make the line a mere repetition of 495, and (2) require the article, τοὺς χρηστοὺς, and τοὺς τὰ θεῖα σέβοντας : and finally it would make nonsense of Poverty's reply which is directed against the proposition, not that the good are to be enriched, but that *all* are to be rich, and none to be poor, so that Poverty will cease to exist.

καίτοι τούτον τοῖς ἀνθρώποις τίς ἀν ἔξεύροι ποτ' ἀμεινον ;

ΒΛ. οὕτις· ἐγώ σοι τούτον μάρτυς· μηδὲν ταύτην γ' ἀνερώτα.

ΧΡ. ὡς μὲν γὰρ νῦν ἡμῖν ὁ βίος τοῖς ἀνθρώποις διάκειται, 500  
 τίς ἀν οὐχ ἡγοῦτ' εἶναι μανίαν, κακοδαιμονίαν τ' ἔτι μᾶλλον ;  
 πολλοὶ μὲν γὰρ τῶν ἀνθρώπων ὄντες πλουτοῦσι πονηροί,  
 ἀδίκως αὐτὰ ἔυλλεξάμενοι πολλοὶ δ' ὄντες πάνυ χρηστοὶ  
 πράττουσι κακῶς καὶ πεινῶσιν μετὰ σοῦ τε τὰ πλεῖστα σύνεισιν.  
 οὐκονν εἶναι φημ', εἰ παύσει ταύτην βλέψας ποθ' ὁ Πλούτος, 505  
 ὅδὸν ἥντιν' ἵδων τοῖς ἀνθρώποις ἀγάθ' ἀν μείζω πορίσειν.

ΠΕ. ἀλλ' ὁ πάντων ῥᾶστ' ἀνθρώπων ἀναπεισθέντ' οὐχ ὑγιαίνειν  
 δύο πρεσβύτα, ξυνθιασώτα τοῦ ληρεῦν καὶ παραπαίειν,  
 εἰ τοῦτο γένοιτο δὲ ποθεῖθ' ὑμεῖς, οὐ φημ' ἀν λυσιτελεῖν σφῶν.  
 εἰ γὰρ ὁ Πλούτος βλέψειε πάλιν διανείμειέν τ' ἵσον αὐτὸν, 510  
 οὔτε τέχνην ἀν τῶν ἀνθρώπων οὕτ' ἀν σοφίαν μελετῷ  
 οὐδέεις· ἀμφοῖν δὲ ὑμῖν τούτοιν ἀφανισθέντοιν ἐθελήσει  
 τίς χαλκεύειν ἢ ναυπηγεῖν ἢ ῥάπτειν ἢ τροχοποιεῖν  
 ἢ σκυτογομεῖν ἢ πλινθουργεῖν ἢ πλύνειν ἢ σκυλοδεψεῖν  
 ἢ γῆς ἀρότροις ῥήξας δάπεδον καρπὸν Δηοῦς θερίσασθαι, 515  
 ἢν ἔξῃ ξῆν ἀργοῖς ὑμῖν τούτων πάντων ἀμελοῦσιν ;

ΧΡ. λῆρον ληρεῖς. ταῦτα γὰρ ἡμῖν πάνθ' ὅσα νῦν δὴ κατέλεξας  
 οἱ θεράποντες μοχθήσουσιν. ΠΕ. πόθεν οὖν ἔξεις θεράποντας ;

ΧΡ. ὀνησόμεθ' ἀργυρίου δῆπον. ΠΕ. τίς δὲ ἔσται πρῶτον ὁ πωλῶν,  
 ὅταν ἀργύριον κάκεῦνος ἔχῃ ; ΧΡ. κερδαίνειν βουλόμενός τις

503. αὐτά] *Χρήματα*, the word being involved in *πλουτοῦσι*, which, as the Scholiast observes, is equivalent to *χρήματα ἔχοντι*. There is an exactly similar usage in Frogs 1466.

505. οὐκονν . . . πορίσειν] If then Wealth shall make an end of *her*, I aver that there is no way whereby he could provide greater blessings for mankind. Poverty has declared that to get rid of

herself would be a positive injury to men. Chremylus replies, here as before, that nothing that they could do would be a greater blessing. Some transfer these two lines to Blepsidemus.

510. διανείμειέν τ' ἵσον αὐτόν] Οὐκ οἶδεν ἡ Πενία τὴν Χρεμύλου γνώμην, καὶ τὴν τοῦ Πλούτου ὅτι πρὸς μόνους τοὺς δικαιοὺς ἔξει. — Scholiast. But it is really the Scholiast himself who οὐκ οἶδεν τὴν τοῦ

Is there any design more effective than mine a blessing on men to confer ?

BL. No, nothing, that's flat ; I will answer for that ; so don't be inquiring of *her*.

CH. For our life of to-day were a man to survey and consider its chances aright,  
He might fancy, I ween, it were madness or e'en the sport of some mischievous sprite.  
So often the best of the world is possessed by the most undeserving of men,  
Who have gotten their pile of money by vile injustice ; so often again  
The righteous are seen to be famished and lean, yea, with *thee* as their comrade to dwell.  
Now if Wealth were to-night to recover his sight, and her from amongst us expel,  
Can you tell me, I pray, a more excellent way of bestowing a boon on mankind ?

Pov. O men on the least provocation prepared to be crazy and out of your mind,  
Men bearded and old, yet companions enrolled in the Order of zanies and fools,  
O what is the gain that the world would obtain were it governed by you and your rules ?  
Why if Wealth should allot himself equally out (assume that his sight ye restore),  
Then none would to science his talents devote or practice a craft any more.  
Yet if science and art from the world should depart, pray whom would ye get for the  
future  
To build you a ship, or your leather to snip, or to make you a wheel or a suture ?  
Do ye think that a man will be likely to tan, or a smithy or laundry to keep,  
Or to break up the soil with his ploughshare, and toil the fruits of Demeter to reap,  
If regardless of these he can dwell at his ease, a life without labour enjoying ?

CH. Absurd ! why the troubles and tasks you describe we of course shall our servants employ in.

Pov. Your servants ! But how will ye get any now ? I pray you the secret to tell.

CH. With the silver we've got we can purchase a lot. Pov. But who is the man that  
will sell ?

CH. Some merchant from Thessaly coming, belike, where most of the kidnappers dwell.

<sup>1</sup>Αριστοφάνους γνώμην. See the notes on 430 and 497 supra.

511. τέχνην] Bisetus long ago quoted the commencement of the 21st Idyll of Theocritus ἀ Πενία, Διόφαντε, μόνα τὰς τέχνας ἔγειρει.

515. καρπὸν Δηοῦς] The entire line has an Epic or Tragic flavour, and the

use of Δηῶ for Δημήτηρ implies if not a quotation or a parody, at all events an imitation of some more dignified style.

519. πρῶτον] On the use of πρῶτον to introduce a preliminary objection to an opponent's argument see Eccl. 657 and the note there. See also three lines below.

ἐμπορος ἡκων ἐκ Θετταλίας παρὰ πλείστων ἀνδραποδιστῶν. 521

Π.Ε. ἀλλ' οὐδ' ἔσται πρῶτον ἀπάντων οὐδεὶς οὐδὲ ἀνδραποδιστὴς  
κατὰ τὸν λόγον ὃν σὺ λέγεις δῆπον. τίς γὰρ πλουτῶν ἐθελήσει  
κινδυνεύων περὶ τῆς ψυχῆς τῆς αὐτοῦ τοῦτο ποιῆσαι ;  
ώστ' αὐτὸς ἀροῦν ἐπαναγκασθεὶς καὶ σκάπτειν τάλλα τε μοχθεῦν  
όδυνηρότερον τρίψεις βίοτον πολὺ τοῦ νῦν. ΧΡ. ἐσ κεφαλὴν σοί.

Π.Ε. ἔτι δ' οὐχ ἔξεις οὔτ' ἐν κλίνῃ καταδαρθεῖν· οὐ γὰρ ἔσονται· 527  
οὔτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἐθελήσει χρυσίου ὄντος ;  
οὔτε μύροισιν μυρίσαι στακτοῖς, ὅπόταν νύμφην ἀγάγησθον·  
οὕθ' ἴματίων βαπτῶν δαπάναις κοσμῆσαι ποικιλομόρφων. 530  
καίτοι τί πλέον πλουτεῖν ἔστιν πάντων τούτων ἀποροῦντας ;  
παρ' ἐμοῦ δὲ ἔστιν ταῦτ' εὔπορα πάνθ' ὑμῖν ὃν δεῖσθον· ἐγὼ γὰρ  
τὸν χειροτέχνην ὃσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι  
διὰ τὴν χρείαν καὶ τὴν πενίαν ζητεῖν ὅπόθεν βίον ἔξει.

ΧΡ. σὺ γὰρ ἀν πορίσαι τί δύναι ἀγαθὸν, πλὴν φώδων ἐκ βαλανέου,  
καὶ παιδαρίων ὑποπεινώντων καὶ γραΐδων κολοσυρτοῦ ; 536  
φθειρῶν τ' ἀριθμὸν καὶ κωνώπων καὶ ψυλλῶν οὐδὲ λέγω σοι  
ὑπὸ τοῦ πλήθους, αἱ βομβοῦσαι περὶ τὴν κεφαλὴν ἀνιῶσιν,  
ἐπεγέίρουσαι καὶ φράζουσαι, “πεινήσεις, ἀλλ' ἐπανίστω.”  
πρὸς δέ γε τούτοις ἀνθ' ἴματίου μὲν ἔχειν ράκος· ἀντὶ δὲ κλίνης

521. *ἐκ Θετταλίας*] The Thessalians were notorious slave-dealers; and the great slave-port was said to be Pagasae, near the modern Volo at the head of the gulf of that name; *αἱ Παγασαὶ δούλων καὶ στιγματίας παρέχουσι* says Hermippus in his enumeration of the exports from various countries.—Athenaeus i. 49.

526. *ἐσ κεφαλὴν σοί*] *May your ill-omened words fall on your own head, recoil on yourself.* See Ach. 833, Clouds 40, Peace 1063, *infra* 650, 651.

529. *μυρίσαι*] Both the bridegroom and the bride were perfumed with fragrant odours; see Peace 862 and the note there, and Lys. 938; but here both verbs, *μυρίσαι* and (in the following line) *κοσμῆσαι*, refer to the adornments of the bride. *Ye will not be able, when ye marry a bride, to perfume her with liquid perfumes, or to adorn her with the expense of garments dyed into a thousand variegated hues.*

535. *φώδων ἐκ βαλανέου*] Burns and blisters from the bath-room stove. The

Who still, for the sake of the gain he will make, with the slaves that we want will provide us.

Pov. But first let me say, if we walk in the way wherein ye are seeking to guide us, There'll be never a kidnapper left in the world. No merchant of course (can ye doubt it?) His life would expose to such perils as those had he plenty of money without it. No, no ; I'm afraid you must handle the spade and follow the plough-tail in person, Your life will have double the toil and the trouble it used to. Ch. Thyself be thy curse on !

Pov. No more on a bed will you pillow your head, for there won't be a bed in the land, Nor carpets ; for whom will you find at the loom, when he's plenty of money in hand ? Rich perfumes no more will ye sprinkle and pour as home ye are bringing the bride, Or apparel the fair in habiliments rare so cunningly fashioned and dyed.

Yet of little avail is your wealth if it fail such enjoyments as these to procure you.

Ye fools, it is I who alone a supply of the goods which ye covet ensure you.

I sit like a Mistress, by Poverty's lash constraining the needy mechanic ;

When I raise it, to earn his living he'll turn, and work in a terrible panic.

Ch. Why what have *you* got to bestow but a lot of burns from the bathing-room station And a hollow-cheeked rabble of destitute hags, and brats on the verge of starvation ? And the lice, if you please, and the gnats and the fleas whom I can't even count for their numbers,

Who around you all night will buzz and will bite, and arouse you betimes from your slumbers.

*Up ! up !* they will shrill, 'tis to hunger, but still *up ! up !* to your pain and privation.

For a robe but a rag, for a bed but a bag of rushes which harbour a nation

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poor in the cold weather would crowd round the stove in the public baths, and so would get blisters and burns. Cf. infra 952, 953. In Alciphron (i. 23) a cold and shivering pauper, with the frost penetrating to his bones and marrow, strives to get to the bath-room stove, but fails by reason of the crowd surrounding it, *καὶ γὰρ αὐτοὺς*, he says, *ἡ* παραπλησία θεὸς ἡνόχλει, Πενία. See also Id. iii. 42. *φωτός* is a *scald*, a blister caused by the fire. *φῶδες*, *αἱ ἀπὸ φλογὸς φλύκταιναι*, *δν καὶ ὁ Κωμικὸς μέμνηται*, says Eustathius, on Iliad xiii. 829, referring to the present passage. And again on Iliad xvii. 689 παρὰ τῷ Κωμικῷ φῶδες τὰ ἀποκαύματα.

στιβάδα σχοίνων κόρεων μεστήν, ἡ τοὺς εύδοντας ἐγείρει. 541  
 καὶ φορμὸν ἔχειν ἀντὶ τάπητος σαπρόν· ἀντὶ δὲ προσκεφαλαίου,  
 λίθον εὐμεγέθη πρὸς τῇ κεφαλῇ· σιτεῦσθαι δὲ ἀντὶ μὲν ἄρτων  
 μαλάχης πτόρθους, ἀντὶ δὲ μάξης φυλλεῖ· ἵσχνῶν ραφανίδων,  
 ἀντὶ δὲ θράνου στάμνου κεφαλὴν κατεαγότος, ἀντὶ δὲ μάκτρας  
 πιθάκνης πλεῦραν ἐρρωγυῖαν καὶ ταύτην. ἀρά γε πολλῶν 546  
 ἀγαθῶν πᾶσιν τοῖς ἀνθρώποις ἀποφανίω σ' αἰτιον οὖσαν;

ΠΕ. σὺ μὲν οὐ τὸν ἐμὸν βίον εἴρηκας, τὸν τῶν πτωχῶν δὲ ὑπεκρούσω.

ΧΡ. οὐκοῦν δῆπον τῆς πτωχείας πενίαν φαμὲν εἶναι ἀδελφήν.

ΠΕ. ὑμεῖς γ' οἵτε καὶ Θρασυβούλῳ Διονύσιον εἶναι ὅμοιον. 550  
 ἀλλ' οὐχ οὐδὸς τοῦτο πέπονθεν βίος οὐ μὰ Δλ', οὐδέ γε μέλλει.  
 πτωχοῦν μὲν γὰρ βίος, δὲν σὺ λέγεις, ζῆν ἐστιν μηδὲν ἔχοντα·  
 τοῦ δὲ πένητος ζῆν φειδόμενον καὶ τοῖς ἔργοις προσέχοντα,  
 περιγίγνεσθαι δὲν αὐτῷ μηδὲν, μὴ μέντοι μηδὲ ἐπιλείπειν.

ΧΡ. ὡς μακαρίτην, ὡς Δάματερ, τὸν βίον αὐτὸν κατέλεξας, 555  
 εἰ φεισάμενος καὶ μοχθήσας καταλείψει μηδὲ ταφῆναι.

ΠΕ. σκώπτειν πειρᾶ καὶ κωμῳδεῖν τοῦ σπουδάζειν ἀμελήσας,  
 οὐ γιγνώσκων ὅτι τοῦ Πλούτου παρέχω βελτίονας ἀνδρας  
 καὶ τὴν γνώμην καὶ τὴν ἰδέαν. παρὰ τῷ μὲν γὰρ ποδαγρῶντες

542. φορμόν] *A rush-mat, matting, πάν πλέγμα, εἴτε φιάθιον εἴτε ἄλλο τι.*—Scholiast. πλέγμα τι ἐκ φλέω. —Phrynicus Bekkeri, p. 70.

546. πιθάκνης] *Μικροῦ πίθον.*—Scholiast, who observes that it is a diminutive from *πίθος*, as πολίχνη from πόλις. There is not the slightest justification for thrusting upon Aristophanes, as a few recent editors have done, the vulgar provincialism *φιδάκνη*, which was never employed by any reputable Attic writer. It is not countenanced by a single MS. either here or in Knights 792, nor does any grammarian attribute its use to our poet.

548. ὑπεκρούσω] *Descanted upon.* One Scholiast says ἐφθέγξω, ἀπὸ μεταφορᾶς τῶν κρουόντων τὴν κιθάραν. And another αἰνηματωδῶς ὑπηχήσας.

550. Θρασυβούλῳ Διονύσιον] 'Ως εἴ τις λέγοι Διονύσιον τὸν ἔξωλη τύραννον οὐκέναι Θρασυβούλῳ τῷ Δύκου, ἀνδρὶ φιλοπόλιδι καὶ παντὸς κρείττονι λόγου διότι κατέλυσε τὴν τῶν τριάκοντα τυραννίδα.—Scholiast. The one was a Tyrant, the other the deliverer of his country from Tyrants. Yet in his last years Thrasybulus was denounced by hireling orators as if he were himself a Tyrant, like Dionysius of Syracuse. Some specimens of the

Of bugs whose envenomed and tireless attacks would the soundest of sleepers awaken.  
 And then for a carpet a sodden old mat, which is falling to bits, must be taken.  
 And a jolly hard stone for a pillow you'll own ; and, for girdle-cakes barley and wheaten,  
 Must leaves dry and lean of the radish or e'en sour stalks of the mallow be eaten.  
 And the head of a barrel, stove in, for a chair ; and instead of a trough for your kneading  
 A stave of a vat you must borrow, and that all broken. So great and exceeding  
 Are the blessings which Poverty brings in her train on the children of men to bestow !

Pov. The life you define with such skill is not mine : 'tis the life of a beggar, I trow.

Ch. Well, Poverty, Beggary, truly the twain to be sisters we always declare.

Pov. Aye you ! who to good Thrasybulus forsooth Dionysius the Tyrant compare !

But the life I allot to my people is not, nor shall be, so full of distresses.

'Tis a beggar alone who has nought of his own, nor even an obol possesses.

My *poor* man, 'tis true, has to scrape and to screw and his work he must never be slack in ;  
 There'll be no superfluity found in his cot ; but then there will nothing be lacking.

Ch. Damater ! a life of the Blessed you give : for ever to toil and to slave

At Poverty's call, and to leave after all not even enough for a grave.

Pov. You are all for your jeers and your Comedy-sneers, and you can't be in earnest a minute,  
 Nor observe that alike in their bodily frame and the spirit residing within it,  
 My people are better than Wealth's ; for by *him*, men bloated and gross are presented,

language they employed about him are given in the note to Eccl. 203. An allusion to two of the most glorious incidents in his career, the capture of Phyle and the proclamation of the Amnesty will be found *infra* 1146. You then, says Poverty, doubtless turning to the audience, you who regard your great patriot Thrasybulus as on a level with the tyrant Dionysius, you and such as you may also confuse two things so radically different as Poverty and Pauperism. Fritzsche must have been unaware of the abuse lavished upon Thrasybulus only a short time before

the date of the present Comedy when he suggested (Quaest. Aristoph. p. 236) that Thrasybulus may have had a brother Dionysus, and that the allusion here is not to Dionysius the Tyrant, but to that supposed brother. See the note on Eccl. 357.

556. *μηδὲ ταφῆται*] The same expression is employed in the preceding play, Eccl. 592. There it is said that the poor man will leave behind him not even enough land for his own grave ; here that he will not leave enough money to discharge his own funeral expenses. Cf. Ach. 691.

καὶ γαστρώδεις καὶ παχύκυημοι καὶ πίονές εἰσιν ἀσελγῶς, 560  
 παρ' ἐμοὶ δὲ ἵσχνοι καὶ σφηκώδεις καὶ τοῖς ἔχθροῖς ἀνιαροί.  
 ΧΡ. ἀπὸ τοῦ λιμοῦ γὰρ ἵσως αὐτοῖς τὸ σφηκώδες σὺ πορίζεις.  
 ΠΕ. περὶ σωφροσύνης ἥδη τοίνυν περανῶ σφῶν, κάναδιδάξω  
 ὅτι κοσμιότης οἰκεῖ μετ' ἐμοῦ, τοῦ Πλούτου δὲ ἔστιν ὑβρίζειν.  
 ΧΡ. πάνυ γοῦν κλέπτειν κόσμιόν ἔστιν καὶ τὸν τοίχους διορύττειν. 565  
 ΒΛ. νὴ τὸν Δία γ' εἴ τι γε λαθεῖν αὐτὸν δεῖ, πῶς οὐ κόσμιόν ἔστιν;  
 ΠΕ. σκέψαι τοίνυν ἐν ταῖς πόλεσιν τοὺς ρήτορας, ὡς ὅπόταν μὲν  
 ὥστι πένητες, περὶ τὸν δῆμον καὶ τὴν πόλιν εἰσὶ δίκαιοι,  
 πλουτήσαντες δὲ ἀπὸ τῶν κοινῶν παραχρῆμ' ἀδικοὶ γεγένηνται,  
 ἐπιβουλεύοντες τε τῷ πλήθει καὶ τῷ δήμῳ πολεμοῦσιν. 570  
 ΧΡ. ἀλλ' οὐ ψεύδει τούτων γ' οὐδὲν, καίπερ σφόδρα βάσκανος οὐσα.  
 ἀτὰρ οὐχ ἥπτόν γ' οὐδὲν κλαύσει, μηδὲν ταῦτη γε κομήσῃς,  
 ὅτι ἔχτεῖς τοῦτ' ἀναπείθειν ἡμᾶς, ὡς ἔστιν ἀμείνων  
 πενία πλούτου. ΠΕ. καὶ σύ γ' ἐλέγξαι μὲν οὐπώ δύνασαι περὶ τούτου,  
 ἀλλὰ φλυαρεῖς καὶ πτερυγίζεις. ΧΡ. καὶ πῶς φεύγοντες σ' ἄπαντες;  
 ΠΕ. ὅτι βελτίους αὐτοὺς ποιῶ. σκέψασθαι δὲ ἔστι μάλιστα 576  
 ἀπὸ τῶν παιδῶν· τοὺς γὰρ πατέρας φεύγουσι, φρονοῦντας ἀριστα

566. νὴ τὸν Δία κ.τ.λ.] The reading in the text is that of several excellent MSS., and I see no sufficient reason for rejecting the line. In the earliest printed edition, and for nearly three centuries afterwards, it was presented in such an unmetrical and hopelessly muddled form that we cannot wonder at Bentley considering it “stolidissimi cuiusdam homuncionis emblema, quod, unde malum pedem intulit, eo est ablegandum.” And even to the line as it now stands Porson (Adv. p. 34) raises two objections; (1) the occurrence of the particle *γε* immediately after *Δία*, as to which see Birds 11, Thesm. 225, and the remarks in the Appendices to

those plays; (2) “Non frigidus modo et ineptus est iocus, sed contra morem et decorum, ut Chremyli rationes confutare aggrediatur Blepsidemus.” But Blepsidemus is not really endeavouring to refute, he is rather seeking to give point to, the argument of Chremylus. Poverty had said that the poor were *κόσμοι*, whereupon Chremylus, perverting her words to the case of *thieves*, retorts “O yes, its very *κόσμιον* to steal”; and Blepsidemus, keeping to the idea that such was Poverty’s meaning, adds “Yes for a thief (*κλέπτης* understood from Chremylus’s *κλέπτειν*) is so modest that he keeps out of sight.” Chremylus had not said that it was *not* *κόσμιον* to

Fat rogues with big bellies and dropsical legs, whose toes by the gout are tormented ;  
But mine are the lean and the wasplike and keen, who strike at their foemen and sting  
them.

Ch. Ah, yes ; to a wasplike condition, no doubt, by the pinch of starvation you bring them.

Pov. I can show you besides that Decorum abides with those whom I visit ; that mine  
Are the modest and orderly folk, and that Wealth's are "with insolence flushed and  
with wine."

Ch. 'Tis an orderly job, then, to thieve and to rob and to break into houses by night.

BL. Such modesty too ! In whatever they do they are careful to keep out of sight.

Pov. Behold in the cities the Orator tribe ; when poor in their early career  
How faithful and just to the popular trust, how true to the State they appear.  
When wealth at the City's expense they have gained, they are worsened at once by the self,  
Intriguing the popular cause to defeat, attacking the People itself.

Ch. That is perfectly true though 'tis spoken by you, you spiteful malevolent witch !  
But still you shall squall for contending that all had better be poor than be rich.  
So don't be elate ; for a terrible fate shall your steps overtake before long.

Pov. Why, I haven't yet heard the ghost of a word to prove my contention is wrong.  
You splutter and try to flutter and fly ; but of argument never a letter.

Ch. Pray why do all people abhor you and shun ? Pov. Because I'm for making them better.  
So children, we see, from their parents will flee who would teach them the way they  
should go.

steal, but (ironically) that it was ; and Blepsidemus carries on the jest. They are both ironical at Poverty's expense. The idea expressed by Blepsidemus is found in St. Chrysostom's Tenth Homily on 1 Thess. (500 F). The *πλεονέκτης*, he says, is worse than a thief. For the latter *καὶ τῷ κρίπτεοθας καὶ τῷ ἐν νυκτὶ ἐπιχειρέν πολὺ τοῦ τολμήματος ὑποέμνεται*, *ώσανεὶ αἰσχυνόμενος καὶ δεδοκὼς τὸ ἀμαρτάνειν.*

567. *τοὺς ῥήτορας*] This view of the orators is confirmed by the orators them-

selves. Bergler refers to Demosthenes agst. Timocr. 142 *οἱ ῥήτορες οὐκ ἀγαπῶσιν [are not content with] ἐπενήτων πλούσιοι ἀπὸ τῆς πόλεως γιγνόμενοι, ἀλλὰ καὶ προπηλακίζοντι τὸ πλῆθος.* Cf. Id. Olynth. iii. 33.

572. *ταύτη γε κομήσης*] *Don't plume yourself on this*, that is, on having spoken the truth about the orators ; *for you will none the less come to grief* ; *εἰ καὶ ἀληθένεις, μὴ μέγα φρονήσης* *οὐδὲν γὰρ ἥπτον τὰ αὐτὰ πείσει.*—Scholiast.

αὐτοῖς. οὕτω διαγιγνώσκειν χαλεπὸν πρᾶγμ' ἔστι δίκαιον.

ΧΡ. τὸν Δία φῆσεις ἀρ' οὐκ δρθῶς διαγιγνώσκειν τὸ κράτιστον. 579  
κάκεῦνος γὰρ τὸν πλοῦτον ἔχει. ΒΛ. ταύτην δὲ ἡμῖν ἀποπέμπει.

ΠΕ. ἀλλ' ὁ Κρονικαῖς λήμαις ὄντως λημῶντες τὰς φρένας ἄμφω,  
ὅ Ζεὺς δήπον πένεται, καὶ τοῦτ' ἥδη φανερῶς σε διδάξω.  
εἰ γὰρ ἐπλούτει, πῶς ἀν ποιῶν τὸν Ὀλυμπικὸν αὐτὸς ἀγῶνα,  
ἴνα τοὺς Ἑλληνας ἀπαντας ἀεὶ δὲ ἔτους πέμπτου ἔνναγείρει,  
ἀνεκήρυττεν τῶν ἀσκητῶν τοὺς νικῶντας στεφανώσας 585  
κοτινῷ στεφάνῳ; καίτοι χρυσῷ μᾶλλον ἔχρην, εἴπερ ἐπλούτει.

ΧΡ. οὐκοῦν τούτῳ δήπον δηλοῖ τιμῶν τὸν πλοῦτον ἔκεῦνος.  
φειδόμενος γὰρ καὶ βουλόμενος τούτου μηδὲν δαπανᾶσθαι,  
λήροις ἀναδῶν τοὺς νικῶντας τὸν πλοῦτον ἐὰν παρ' ἔαυτῳ.

ΠΕ. πολὺ τῆς πενίας πρᾶγμ' αἰσχιον ἔγειν αὐτῷ περιάψαι, 590  
εἰ πλούσιος ὁν ἀνελεύθερός ἐσθ' οὐτωσὶ καὶ φιλοκερδής.

ΧΡ. ἀλλὰ σέ γ' ὁ Ζεὺς ἔξολέσειν κοτινῷ στεφάνῳ στεφανώσας.

ΠΕ. τὸ γὰρ ἀντιλέγειν τολμᾶν ὑμᾶς ὡς οὐ πάντ' ἔστ' ἀγάθ' ὑμῖν  
διὰ τὴν Πενίαν. ΧΡ. πάρα τῆς Ἐκάτης ἔξεστιν τοῦτο πυθέσθαι,

580. *ταύτην...ἀποπέμπει*] These words which in all the MSS. and earlier editions are continued to Chremylus were transferred to Blepsidemus by Bentley, whose alteration is adopted by Brunck and all subsequent editors. I certainly do not think that the mere transition from the second to the third person (*φῆσεις*, *ταύτην*) would justify the alteration, for such a transition is by no means uncommon, and is sufficiently explained here by the Scholiast, *τὸ μὲν "φῆσεις" λέγεται πρὸς τὴν Πενίαν, τὸ δὲ "ταύτην δὲ ἡμῖν ἀποπέμπει" πρὸς τὸν Βλεψίδημον*. Nevertheless I have adopted Bentley's arrangement, because the emphatic *ἄμφω* in the succeeding line seems to imply that *both* the old

men have expressed their concurrence in the sentiment which Poverty is there setting herself to combat.

581. *λήμαις*] *Λήμη* is “a sort of ulcer or tumour filling the eyes with an offensive rheum” (see the note on Eccl. 404) and consequently making them *dull-sighted*. By *Κρονικαῖς* we are to understand *antiquated*, and so *dull-witted*.

584. *δι' ἔτους πέμπτου*] The Olympian games were celebrated every *fourth* year, but the Greeks were accustomed, in computations of this sort, to include as well the year from which the calculation started, as that with which it concluded; and therefore they called it *every fifth* year. See

So hardly we learn what is right to discern ; so few what is best for them know.

Ch. Then Zeus, I suppose, is mistaken, nor knows what most for his comfort and bliss is, Since money and pelf he acquires for himself. Bl. And *her* to the earth he dismisses.

Pov. O dullards and blind ! full of styes is your mind ; there are tumours Titanic within it. Zeus wealthy ! Not he : he's as poor as can be : and this I can prove in a minute. If Zeus be so wealthy, how came it of yore that out of his riches abounding He could find but a wreath of wild olive for those who should win at the games he was founding,

By all the Hellenes in each fourth year on Olympia's plains to be holden ?

If Zeus were as wealthy and rich as you say, the wreath should at least have been golden.

Ch. It is plain, I should think, 'tis from love of the chink that the conduct you mention arises ; The God is unwilling to lavish a doit of the money he loves upon prizes. The rubbish may go to the victors below ; the gold he retains in his coffers.

Pov. How dare you produce such a libel on Zeus, you couple of ignorant scoffers ?

'Twere better, I'm sure, to be honest and poor, than rich and so stingy and screwing.

Ch. Zeus crown you, I pray, with the wild olive spray, and send you away to your ruin !

Pov. To think that you dare to persist and declare that Poverty does not present you With all that is noblest and best in your lives ! Ch. Will Hecate's judgement content you ?

the Introduction to the Thesmophoriazusae, p. xxxv. It seemed better in the translation to adopt the English mode of calculation than to use words which might convey to the English reader a totally erroneous idea.

586. *κοτινῷ στέφανῳ*] That the prize at the Olympian games was a wreath of wild olive is of course well known. "And what are the prizes they get for all this ?" asks Anacharsis (in Lucian's dialogue bearing his name, 9) after surveying with dismay the hardships of the Athenian gymnasium. 'Ολυμπίασι μὲν στέφανος ἐκ κοτίνου, replies Solon, 'Ισθμοῖ δὲ ἐκ πίτνος, ἐν Νεμέᾳ δὲ σελίνων πεπλεγμένος, Πυθοῖ δὲ μῆλα τῶν ἱερῶν τοῦ

θεοῦ. But "the rewards in the heavenly kingdom," says St. Chrysostom, Hom. I in Matth. 12 B, "are not crowns of laurel or wild olive (*κότινος*), but 'the Life which knows no ending' and 'to be for ever with the Lord'."

589. *λύροις*] *Trumpery ; things of no value* ; referring to the wreath of wild olive. It is impossible that there can be here, as some have suggested (Schooliast, Eustathius at Iliad i. 404), any play on the words *λύροις* and *λειρίοις*, *lilies*, analogous to that in Birds 299 on *κηρύλος* and *κειρύλος*.

594. *παρὰ τῆς Ἐκάτης*] On the thirtieth day of every month (*ταῦς τριακάσι*, Athenaeus vii. chap. 126) those who could

είτε τὸ πλουτεῖν εἴτε τὸ πεινῆν βέλτιον. φησὶ γὰρ αὐτῇ 595  
 τοὺς μὲν ἔχοντας καὶ πλουτοῦντας δεῖπνον κατὰ μῆν’ ἀποπέμπειν,  
 τοὺς δὲ πένητας τῶν ἀνθρώπων ἀρπάζειν πρὶν καταθεῖναι.  
 ἀλλὰ φθείρους καὶ μὴ γρύξῃς  
 ἔτι μηδ’ ὅτιοῦν.  
 οὐ γὰρ πείσεις, οὐδ’ ἦν πείσης. 600

ΠΕ. ὃ πόλις Ἀργούς.

ΧΡ. Παύσωνα κάλει τὸν ἔνσοιτόν.

ΠΕ. τί πάθω τλήμων;

ΧΡ. ἔρρ’ ἐς κόρακας θάττον ἀφ’ ἡμῶν.

ΠΕ. εἶμι δὲ ποῖ γῆς;

ΧΡ. ἐς τὸν κύφων· ἀλλ’ οὐ μέλλειν

χρῆσ’, ἀλλ’ ἀνύειν.

ΠΕ. ἦ μὴν ὑμεῖς γ’ ἔτι μ’ ἐνταυθὶ<sup>1</sup>  
 μεταπέμψεσθον.

605

afford it were accustomed to send a meal (called 'Εκάτης δεῖπνον) to the little shrines of Hecate at the cross-roads, ἐν ταῖς τριόδοις. These were intended as offerings to the Goddess, but in reality they were soon snapped up by needy wayfarers. In Lucian's First Dialogue of the Dead, Diogenes, the cynic below, sends up a message to Menippus, the cynic on earth, bidding him come down there if he wants to enjoy a hearty laugh. And he tells him to fill his wallet, πήρα, with lupines, καὶ εἰ που εὔροι ἐν τῇ τριόδῳ 'Εκάτης δεῖπνον κείμενον, and such like trifles. Accordingly when, in the Twenty-second Dialogue, Menippus disembarks from Charon's ferry-boat, and vows that he has not an obol in the world wherewith to pay his fare (see the note on Frogs 270),

Charon after much argument says *Let us see what you have got in your πήρα there.* And Menippus replies Θέρμους, εἰ θέλεις (*lupines, an't please you*) καὶ τῆς 'Εκάτης τὸ δεῖπνον.

598. ἀλλὰ φθείρου] *Go and be hanged; abi in malam rem.* So *infra* 610, Ach. 460. The word is equivalent to the ἔρρ’ ἐς κόρακα six lines below. The two Athenians, finding themselves getting the worst of the argument, abruptly stop the discussion, and drive Poverty off the stage by main force. The little system of twelve lines during which the operation is going on consists of six anapaestic dimeters alternating with six anapaestic dipodies.

600. οὐ γὰρ πείσεις] *For you shall not convince me even if you do convince me.* No argument shall make me believe

If you question her which are the better, the rich or the poor, she will say, I opine,  
*Each month do the wealthy a supper provide, to be used in my service divine,*  
*But the poor lie in wait for a snatch at the plate, or e'er it is placed on my shrine.*

So away, nor retort with a g-r-r, you degraded  
 Importunate scold !

Persuade me you may, but I won't be persuaded.

Pov. O Argos, behold !

Ch. Nay Pauson, your messmate, to aid you invite.

Pov. O woe upon woe !

Ch. Be off to the ravens ; get out of my sight.

Pov. O where shall I go ?

Ch. Go ? Go to the pillory ; don't be so slack,  
 Nor longer delay.

Pov. Ah me, but ye'll speedily send for me back,  
 Who scout me to-day !

that Poverty is better than Wealth. You may convince me by argument but “a man convinced against his will is of the same opinion still.”

601.  $\hat{\omega}$  πόλις "Αργούς] This exclamation is borrowed from the Telephus of Euripides, a Tragedy with which Aristophanes was always delighted to amuse himself. He had already borrowed these three words in Knights 813, and there he had added to them three more words, taken from Medea 168 κλύεθ' οῖα λέγει. And some early transcriber, remembering this double-barrelled quotation in the Knights, thought fit to repeat it here, and read in this line also  $\hat{\omega}$  πόλις "Αργούς, κλύεθ' οῖα λέγει, so destroying the metre. For it is plain that we require here only the anapaestic dipody  $\hat{\omega}$  πόλις "Αργούς. I have therefore struck

out the words κλύεθ' οῖα λέγει which appear in all the MSS. and editions. Aristophanes is quoting from the Telephus of Euripides, not from his own Knights.

602. Παύσωνα] This “all-roundrascal” Παύσων ὁ παμπόνηρος must have been quite a youth when Aristophanes, thirty-seven years before, thus described him in the Acharnians ; and still young when, twenty-two years before, he was described in the Thesmophoriazusae as keeping a stricter fast from poverty, than the Athenian women kept from religious motives on their great Fast-day, the Νηστεία. He was an animal-painter of no merit ; and also a painter of scurrilous caricatures. His vice preceded, and very possibly occasioned, his poverty.

ΧΡ. τότε νοστήσεις· νῦν δὲ φθείρουν.610  
κρεῦττον γάρ μοι πλουτεῖν ἔστιν,  
σὲ δὲ ἔᾶν κλάειν μακρὰ τὴν κεφαλήν.

ΒΛ. νὴ Δί' ἔγωγ' οὖν ἐθέλω πλουτῶν  
εὐωχεῖσθαι μετὰ τῶν παιδῶν  
τῆς τε γυναικὸς, καὶ λουσάμενος  
λιπαρὸς χωρῶν ἐκ βαλανείου  
τῶν χειροτεχνῶν  
καὶ τῆς Πενίας καταπαρδεῖν.

ΧΡ. αὕτη μὲν ἡμῖν ἡπίτριπτος οἴχεται.620  
έγὼ δὲ καὶ σύ γ' ὡς τάχιστα τὸν θεὸν  
ἔγκατακλινοῦντ' ἄγωμεν εἰς Ἀσκληπιοῦ.

ΒΛ. καὶ μὴ διατρίβωμέν γε, μὴ πάλιν τις αὖ  
ἔλθων διακωλύσῃ τι τῶν προύργου ποιεῖν.

ΧΡ. παῖ Καρίων, τὰ στρώματ' ἐκφέρειν σ' ἔχρην,625  
αὐτόν τ' ἄγειν τὸν Πλοῦτον, ὡς νομίζεται,  
καὶ τᾶλλος ὅστιν ἔστιν ἔνδον εὐτρεπισμένα.

ΚΑ. ὁ πλεῖστα Θησείοις μεμυστιλημένοι

612. κλάειν τὴν κεφαλήν] It is not easy to determine the precise meaning of this formula. The Scholiasts, though very doubtful, think that we should perhaps supply *τύπτονταν*, *you shall wail, beating your head*. For women, they say, beat their heads when they weep. But it seems rather to convey a threat; *you shall weep for your head which is going to be soundly smacked*. Thus in Lys. 448 the woman says to the Scythian archer *έκκοκκιῶ σου τὰς στενοκωκύτους τρίχας*, *I will jerk out your squealing hairs*, whilst in line 1222 of the same play the Porter threatens the crowd by saying *κωκύσεσθε τὰς τρίχας*, *you shall*

*squeal for your hairs*. Had the observations been addressed to the same persons, they would have stood to each other in the relation of cause and effect. See also Wasps 584, Lys. 520.

616. ἐκ βαλανείου] So St. Chrysostom, contrasting the lot, in this life, of the rich and the poor man, says to the former, καὶ σὺ μὲν ἐκ βαλανείου λελούμενος ἐπανέρχῃ, μαλακοῖς θαλπόμενος ἴματίους, γεγηθὼς καὶ χαίρων, καὶ ἐπὶ δεῖπνον ἔτοιμον τρέχων πολυτελέστις ἔκεινος δὲ κ.τ.λ., Hom. XI. in 1 Cor. (94 C).

626. εὐτρεπισμένα] Τὰ ἄλλα ὅσα αὐτοῖς εἰς τὴν χρέιαν παρεσκέναστο.— Scholiast. With this, they all leave the stage, and

CH. When we send for you, come ; not before. So farewell !  
 With Wealth as my comrade 'tis better to dwell.  
 Get you gone, and bemoan your misfortunes alone.

BL. I too have a mind for an opulent life  
 Of revel and mirth with my children and wife,  
 Untroubled by Poverty's panics.  
 And then as I'm passing, all shiny and bright,  
 From my bath to my supper, what joy and delight  
 My fingers to snap in disdain at the sight  
 Of herself and her frowsy mechanics.

CH. That cursed witch, thank Heaven, has gone and left us.  
 But you and I will take the God at once  
 To spend the night inside Asclepius' Temple.

BL. And don't delay one instant, lest there come  
 Some other hindrance to the work in hand.

CH. Hi ! boy there, Cario, fetch me out the blankets,  
 And bring the God himself, with due observance,  
 And whatsoever is prepared within.

*(They both leave the stage, and a whole night is supposed to pass. It is now the next day, and Cario suddenly runs in with joyful news. He addresses the Chorus in the orchestra.*

CAR. Here's joy, here's happiness, old friends, for you

before the next line commences a whole night must be supposed to have elapsed. Had the Comedy been fortunate enough to possess a Parabasis, it would have come in here.

627. *ὁ πλεῖστα κ.τ.λ.]* Cario runs in, to declare the great doings of the night. He is alone on the stage, and greets with accents of joy the Chorus in the orchestra. This second address commences in much the same style as the first, supra 253, though in somewhat grander language ; and *πλεῖστα* means *very often* here, just as *πολλὰ* meant

*often* there. At the feasts of Theseus, in token of the unity which he introduced into the Athenian commonwealth, the poorer classes were entertained at a meal, apparently not of a very sumptuous character, provided at the public cost. The meal seems to have consisted of porridge and barley-bread ; and the guests hollowed out bits of the bread as scoops wherewith to eat the porridge. A scoop so made was called *μυστλῆ*, and *μεμυστιλημένοι* means *ye who have scooped up your porridge* ; *ἐπ'* *δλιγίστοις ἀλφίτοις*, *on tiniest rations of*

γέροντες ἄνδρες ἐπ' ὀλιγίστοις ἀλφίτοις,  
ώς εύτυχεῖθ', ώς μακαρίως πεπράγατε,  
ἄλλοι θ' ὅσοις μέτεστι τοῦ χρηστοῦ τρόπου.

630

ΧΟ. τί δ' ἔστιν, ὁ βέλτιστε τῶν σαυτοῦ φίλων;  
φαίνει γὰρ ἡκειν ἄγγελος χρηστοῦ τινος.

ΚΑ. ὁ δεσπότης πέπραγεν εύτυχέστατα,  
μᾶλλον δ' ὁ Πλούτος αὐτός· ἀντὶ γὰρ τυφλοῦ  
ἔξωμμάτωται καὶ λελάμπρυνται κόρας,  
'Ασκληπιοῦ παιῶνος εύμενοῦς τυχών.

635

ΧΟ. λέγεις μοι χαρὰν, λέγεις μοι βοάν.

ΚΑ. πάρεστι χαίρειν, ἦν τε βούλησθ' ἦν τε μῆ.

ΧΟ. ἀναβοάσομαι τὸν εὔπαιδα καὶ  
μέγα βροτοῦσι φέγγος Ἀσκληπιόν.

640

ΓΤ. τίς ἡ βοή ποτ' ἔστιν; ἀρ' ἄγγέλλεται  
χρηστόν τι; τοῦτο γὰρ ποθοῦσ' ἐγὼ πάλαι

*barley-meal.* These workhouse meals, as we may almost deem them, were formerly reckoned luxurious by these poor old men, but now what a change is impending in their ideas and prospects!

631. *τῶν σαυτοῦ φίλων*] The expression *οἱ σαυτοῦ φίλοι* had obviously been employed by some author of the day to denote the fellow-slaves of the person addressed. In ridicule of this affected phrase, the Chorus are here made to call Cario "best of thy fellow-slaves" (a phrase like "fairest of her daughters Eve"); whilst infra 1134 Hermes, the servant of Olympus, speaking to the same Cario, describes himself as his fellow-slave, *τὸν σαυτοῦ φίλον*. The Scholiasts are not quite agreed as to the meaning of the expression, but the

explanation *τῶν δμομαστιγιῶν* which some of them give, is undoubtedly correct.

635, 636. *ἔξωμμάτωται . . . τυχών*] These two lines are borrowed from the Phineus of Sophocles, and doubtless refer, in the Tragedy, to one of the sons of Phineus. They were blinded by their father or (as Sophocles says, Antigone 973) by their stepmother, his second wife. For this cruelty, Phineus, himself blinded, was condemned to the misery of the Harpy-assaults, and Asclepius restored sight to the sons. See the Scholiast on Pind. Pyth. iii. 96. This seems the clear meaning of the lines of Sophocles, and we need not trouble ourselves with the cobwebs which learned men have woven about them, on the supposition that they are intended to apply to Phineus himself.

Who, at the feast of Theseus, many a time  
Have ladled up small sops of barley-broth !  
Here's joy for you and all good folk besides.

CHOR. How now, you best of all your fellow-knaves ?  
You seem to come a messenger of good.

CAR. With happiest fortune has my master sped,  
Or rather Wealth himself ; no longer blind,  
He hath relumed the brightness of his eyes,  
So kind a Healer hath Asclepius proved.

CHOR. (*Singing.*) Joy for the news you bring. Joy ! Joy ! with shouts I sing.

CAR. Aye, will you, nill you, it is joy indeed.

CHOR. (*Singing.*) Sing we with all our might, Asclepius first and best,  
To men a glorious light, Sire in his offspring blest.

WIFE. What means this shouting ? Has good news arrived ?  
For I've been sitting till I'm tired within

637. *λέγεις κ.τ.λ.*] In answer to the joyful news which Cario brings, the Chorus raise a shout of delight ; *ἀπαγγέλλεις μοι, φησί, χαρᾶς ἄξιον, ώστε καὶ βοῶν τῇ χαρᾷ νικώμενον.*—Scholiast ; and he adds, *τινὰ γελά τῶν τραγικῶν.*

639. *ἀναβοάσομαι . . . Ἀσκληπιόν]* In this acclaim, as in the preceding, we have the diction of Tragedy. *εὕπαιδα λέγει τὸν Ἀσκληπιὸν*, says the Scholiast, *ώς καλλίστους ἔχοντα παῖδας, Μαχάονα, Ποδαλείριον, Ἰασὼ, Πανάκειαν, καὶ Ὑγίειαν.* But probably the allusion goes beyond the actual children, and embraces all the race of the Asclepiads, of whom the most prominent representative at this moment was the celebrated Hippocrates of Cos, *τῶν Ἀσκληπιαδῶν ὁ ἄριστος*, as the Emperor Julian calls him in his 59th letter. The expression *μέγα βρο-*

*τοῦσι φέγγος* is quite in the style of the usual poetical eulogies of Asclepius. Bentley refers to Lucian's Alexander 18, where the impostor of that name, passing himself off as a reincarnation of Asclepius, proclaims *Εἶμι Γλύκων, τρίτον αἷμα Διὸς, φάσις ἀνθρώπουσιν.* So in the Oracle recording his birth he is addressed as *ὦ μέγα χάρμα βροτοῖς βλαστὼν, Ἀσκληπιὲ, πᾶσιν*, Pausanias ii. 26. 6.

641. *τίς ἡ βοῆ]* The joyful exclamations of the Chorus have reached the ears of the wife within the house ; and she runs out, all excitement, to hear the news. Cario rather plays with her impatience, and she in line 648 replies in the ordinary tone of tragic exhortation.

ἔνδον κάθημαι περιμένουσα\* τουτονί.

ΚΑ. ταχέως ταχέως φέρ' οἶνον, ωδέσποι', ἵνα  
καύτῃ πίγσι φιλεῖς δὲ δρῶσ' αὐτὸς σφόδρα·  
ώς ἀγαθὰ συλλήβδην ἅπαντά σοι φέρω.

645

ΓΤ. καὶ ποῦ στιν; ΚΑ. ἐν τοῖς λεγομένοις εἴσει τάχα.

ΓΤ. πέραινε τοίνυν δ τι λέγεις ἀνύστα ποτέ.

ΚΑ. ἀκουε τοίνυν, ώς ἐγὼ τὰ πράγματα  
ἐκ τῶν ποδῶν ἐσ τὴν κεφαλήν σοι πάντ' ἐρῶ.

650

ΓΤ. μὴ δῆτ' ἔμοιγ' ἐσ τὴν κεφαλήν. ΚΑ. μὴ τάγαθὰ  
ἀνῦν γεγένηται; ΓΤ. μὴ μὲν οὖν τὰ πράγματα.

ΚΑ. ώς γὰρ τάχιστ' ἀφικόμεθα πρὸς τὸν θεὸν  
ἀγοντες ἀνδρα τότε μὲν ἀθλιώτατον,  
νῦν δὲ εἰ τιν' ἀλλον μακάριον κεύδαιμονα,  
πρῶτον μὲν αὐτὸν ἐπὶ θάλατταν ἥγομεν,  
ἐπειτ' ἐλοῦμεν. ΓΤ. νὴ Δί' εὐδαίμων ἀρ' ἦν  
ἀνὴρ γέρων ψυχρᾶ θαλάττη λούμενος.

655

ΚΑ. ἐπειτα πρὸς τὸ τέμενος ἥμεν τοῦ θεοῦ.

• ἐπεὶ δὲ βωμῷ πόπανα καὶ προθύματα  
καθωσιάθη, πέλανος Ἡφαίστου φλογὴ,

660

650. ἐσ τὴν κεφαλήν σοι] Cario merely means that he will tell the whole story from the beginning to the end, "from top to toe"; but his mistress catches him up on the words *ἐσ κεφαλήν σοι*, which form a common imprecation, most frequently, as in 526 supra, employed in retorts.

653, 654. θεὸν . . . ἀνδρα] Throughout this scene in the Temple, as was observed in the note on 79 supra, Asclepius is the God, and Wealth the Man.

656. ἐπὶ θάλατταν] This bath in the sea signified the purification of the

patient before he presumed to submit himself to the healing operations of the God. θάλασσα κλύζει πάντα τὰν θρώπων κακά. Iph. Taur. 1193. See Dyer's Gods of Greece, chap. vi. In the Temple itself the patients drank hot water (Xen. Mem. iii. 18 (3)), possibly containing drugs calculated to ensure sleep and dreams. The Wife's shiver at the notion of a cold sea-bath would be natural at the season, the winter or early spring, at which the performance was taking place in the Athenian theatre.

659. τὸ τέμενος] The sacred enclosure;

Waiting for *him*, and longing for good news.

CAR. Bring wine, bring wine, my mistress ; quaff yourself  
The flowing bowl ; (you like it passing well.)  
I bring you here all blessings in a lump.

WIFE. Where ? CAR. That you'll learn from what I am going to say.

WIFE. Be pleased to tell me with what speed you can.

CAR. Listen. I'll tell you all this striking business  
Up from the foot on to the very head.

WIFE. Not on *my* head, I pray you. CAR. Not the blessings  
We have all got ? WIFE. Not all that striking business.

CAR. Soon as we reached the Temple of the God  
Bringing the man, most miserable then,  
But who so happy, who so prosperous now ?  
Without delay we took him to the sea  
And bathed him there. WIFE. O what a happy man,  
The poor old fellow bathed in the cold sea !

CAR. Then to the precincts of the God we went.  
There on the altar honey-cakes and bakemeats  
Were offered, food for the Hephaestian flame.

which at Epidaurus was nearly a mile in circumference, and contained various temples and statues, a theatre, a stadium, and other edifices. Leake's Morea, ii. 423. Conspicuous among them was the great columnar *στοά*, within which the patients slept, and which adjoined the *ἱβατον* or *νεώς*, the special sanctuary of Asclepius himself.

660. *πόπανα*] These were small plain wheaten cakes, round and flat, much employed in sacrifices : see the note on Thesm. 285. *προθύματα* are, strictly, *preliminary offerings*, cakes, incense, and the like, consumed on the altar

before the actual sacrifice of the victim, *τὰ πρὸ τῆς θυσίας γυνόμενα θυμάτα* *ἢ πλακούντια*, as the Scholiast says. On the present occasion there would be no victim sacrificed, but Kuster is doubtless right in observing that the name would cling to these minor oblations even though, as in the offerings of the poor, no sacrifice of a victim was in contemplation. The words *πέλανος* 'Ηφαίστου φλογή, a *hodge-podge* for the *flame of Hephaestus*, seemingly borrowed from some Tragic Play, are in apposition to *πόπανα* &c. *καθωσιάθη*, were *sanctified*, that is, *were offered*.

κατεκλίναμεν τὸν Πλοῦτον, ὥσπερ εἰκὸς ἦν.  
ἡμῶν δὲ ἔκαστος στιβάδα παρεκαττύετο.

ΓΤ. ἡσαν δέ τινες κάλλοι δεόμενοι τοῦ θεοῦ;

ΚΑ. εἰς μέν γε Νεοκλείδης, ὃς ἐστι μὲν τυφλός,  
κλέπτων δὲ τοὺς βλέποντας ὑπερηκόντισεν.

665

ἔτεροί τε πολλοὶ παντοδαπὰ νοσήματα  
ἔχοντες· ὡς δὲ τοὺς λύχνους ἀποσβέσας

ἡμῖν παρήγγειλεν καθεύδειν τοῦ θεοῦ  
ό πρόπολος, εἰπὼν, ἦν τις αἰσθηταί ψόφου,

670

σιγᾶν, ἀπαντεῖς κοσμίως κατεκείμεθα.

κάγῳ καθεύδειν οὐκ ἐδυνάμην, ἀλλά με

ἀθάρης χύτρα τις ἔξέπληττε κειμένη

ὅλιγον ἀπωθεῖν τῆς κεφαλῆς τον γραδίον,

έφ' ἦν ἐπεθύμουν δαιμονίως ἐφερπύσαι.

675

ἔπειτ' ἀναβλέψας ὄρῳ τὸν ἱερέα

τοὺς φθοῖς ἀφαρπάζοντα καὶ τὰς ἰσχάδας

ἀπὸ τῆς τραπέζης τῆς ἱερᾶς. μετὰ τοῦτο δὲ

περιῆλθε τοὺς βωμοὺς ἀπαντας ἐν κύκλῳ,

εἴ που πόπανον εἴη τι καταλειπμένον.

680

ἔπειτα ταῦθ' ἥγιξεν εἰς σάκταν τινά.

662. κατεκλίναμεν] So in Wasps 123 νύκτωρ κατέκλινεν αὐτὸν εἰς Ἀσκληπιοῦ. There would, no doubt, be regular couches on which the patients would lie, whilst the attendants would hastily improvise for their own use temporary pallets of straw, rushes, or any other material on which they could lay their hands. The cure was effected while the patient was asleep. παρεκαττύετο, *began stitching up*.

665. Νεοκλείδης] Neocleides was a prominent orator at the date of the Ecclesiazusae. See lines 254, 255 and

398-407 of that play, and the notes there. Here, as there, the Scholiasts describe him as an orator, a sycophant, and a thief. In each passage of the Ecclesiazusae he is introduced as Νεοκλείδης ὁ γλάμων, *blear-eyed, purblind*, with λῆμαι in his eyes. Here he is actually blind, τυφλός. There too a remedy is prescribed for his eyes, of much the same character as that which Asclepius applies to them here.

673. ἀθάρης] Ἀθάρη was a sort of *furmety*, made of grains of wheat, boiled and fused together. ἐστι δὲ

There laid we Wealth as custom bids ; and we  
Each for himself stitched up a pallet near.

WIFE. Were there no others waiting to be healed ?

CAR. Neocleides was, for one ; the purblind man,  
Who in his thefts out-shoots the keenest-eyed.  
And many others, sick with every form  
Of ailment. Soon the Temple servitor  
Put out the lights, and bade us fall asleep,  
Nor stir, nor speak, whatever noise we heard.  
So down we lay in orderly repose.  
And I could catch no slumber, not one wink,  
Struck by a nice tureen of broth which stood  
A little distance from an old wife's head,  
Whereto I marvellously longed to creep.  
Then, glancing upwards, I behold the priest  
Whipping the cheese-cakes and the figs from off  
The holy table ; thence he coasted round  
To every altar, spying what was left.  
And everything he found he consecrated  
Into a sort of sack ; so I, concluding

ἀθάρη ἡ ἐκ πυρῶν ἐψημένων καὶ διακεχυ-  
μένων, ὡσπερ ἔτνος, τροφῆ.—Bekker's  
Anecd. 352.

677. *φθοῖς*] The *φθοῖς* was a sort of *πλακοῦς* made of cheese, honey, and the finest wheat flour. The exact recipe for its preparation is given by Athenaeus xiv. 57. Cheese after being ground and pressed was to be passed through a metal sifter. Being thus reduced into fine strips or threads, it was to be beaten up with honey and half a pint of the finest wheat flour. ὁ δὲ *φθοῖς* οὗτος γίνεται τυρὸν ἐκπιέσας τρίβε, καὶ ἐμβαλὼν

ἐσ κόσκινον χάλκεον διήθει· εἰτ' ἐπίβαλλε  
μέλι καὶ σιλίγνεως (*siliginis*) ἡμίναν, καὶ  
συμμάλαξον εἰς ἔν. It was then moulded  
into a flat circular cake with a little  
knob in the centre ; ἔστι δὲ πέμπα πλατὺ,  
ἔχον δύμφαλόν.—Moeris. It was, as Sallier  
(in his note on Moeris) observes, a rich  
and delicate compound, differing widely  
from the *πόπαναν* which was a plain  
wheaten cake.

681. *Ἔγιζει*] 'Αγιζειν is used in the  
sense in which we more commonly  
find the compound *καθαγίζειν*, viz. to  
consecrate, to *devote* a thing by making

κάγῳ νομίσας πολλὴν ὁσίαν τοῦ πράγματος  
ἐπὶ τὴν χύτραν τὴν τῆς ἀθάρης ἀνίσταμαι.

ΓΤ. ταλάντατ' ἀνδρῶν, οὐκ ἐδεδοίκεις τὸν θεόν;

ΚΑ. νὴ τοὺς θεοὺς ἔγωγε μὴ φθάσειέ με  
ἐπὶ τὴν χύτραν ἐλθὼν ἔχων τὰ στέμματα.  
οὐ γὰρ ἱερεὺς αὐτοῦ με προύδιδάξατο.  
τὸ γράδιον δὲ ὡς ἥσθετο δή μου τὸν ψόφον,  
τὴν χεῖρ' ὑφῆκε κατὰ συρίξας ἐγὼ  
οὐδὲξ ἐλαβόμην, ὡς παρείας ὡν ὄφις.

ἡ δὲ εὐθέως τὴν χείρα πάλιν ἀνέσπασε,  
κατέκειτο δὲ αὐτὴν ἐντυλίξασ' ἡσυχῆ,  
νπὸ τοῦ δέους βδέουσα δριμύτερον γαλῆς.  
κάγῳ τότε δέητε τῆς ἀθάρης πολλὴν ἔφλων.  
ἔπειτε ἐπειδὴ μεστὸς ἦν, ἀνεπανόμην.

ΓΤ. οὐδὲ θεὸς ὑμῖν οὐ προσῆγειν; ΚΑ. οὐδέπω,  
μετὰ τοῦτο δὲ δέητε καὶ γελοῖον δῆτά τι

685

690

695

it an offering to the Gods; see Birds 566. Here the priest “consecrates” it, not to Asclepius, but into his own wallet. There is a somewhat similar jest on *καθαγίζειν* in Lys. 238. It is strange that Reiske should have sought to destroy this neat little touch of humour by substituting for *ἥγιζεν* the prosaic *ἥλιζεν*; and stranger still that Blaydes should have actually introduced the latter word into the text of Aristophanes.

682. πολλὴν ὁσίαν] *That it was a thing one had full liberty to do.*

684. ἐδεδοίκεις τὸν θεόν] In the *question* τὸν θεόν is the ordinary accusative after ἐδεδοίκεις: in the *answer* it becomes the Independent Accusative, representing the nominative to φθάσειέ με. For a very similar instance of this changed

construction see Frogs 41. Here again contrary to the evidence of all the MSS. and grammarians, and contrary to the general usage of Aristophanes, some critics insist upon intruding into the text an Attic provincialism, ἐδεδοίκης.

687. προύδιδάξατο] *Nam sacerdos eius mihi documento fuerat.*—Bergler. And this translation is adopted by Brunck. But it seems to me more probable that the priest would really tell the patient, when he brought his offering, that the God would come for it during the night.

689. τὴν χεῖρ' ὑφῆκε] *Put forth her hand secretly.* This is the meaning required; but neither this nor any other adequate sense can be obtained from the MS. *ἱφῆσει*, which can only mean *laid hold of the hand*. Many

This was the right and proper thing to do,  
Arose at once to tackle that tureen.

**WIFE.** Unhappy man ! Did you not fear the God ?

**CAR.** Indeed I did, lest he should cut in first,  
Garlands and all, and capture my tureen.  
For so the priest forewarned me he might do.  
Then the old lady when my steps she heard  
Reached out a stealthy hand ; I gave a hiss,  
And mouthed it gently like a sacred snake.  
Back flies her hand ; she draws her coverlets  
More tightly round her, and, beneath them, lies  
In deadly terror like a frightened cat.  
Then of the broth I gobbled down a lot  
Till I could eat no more, and then I stopped.

**WIFE.** Did not the God approach you ? **CAR.** Not till later.

And then I did a thing will make you laugh.

corrections have been suggested, but all unsatisfactory. I have therefore substituted *ὑφῆκε*, which does not differ widely from the reading of the MSS. and gives the required sense. The Scholiasts say *τὴν χείρα ἐκτείνει κατὰ τῆς χύτρας, ἵνα μηδεὶς αὐτὴν λάβῃ*, and again *λαθραῖς ἐξέτεινε*, which are very good explanations of *ὑφῆκε*, but do not go at all with *ὑφῆρει*.

690. *παρεῖας*] “The *παρεῖας* or (as Apollodorus would write it) *παρούας* is of a yellow colour, with a pleasant eye and a wide mouth, gentle, not dangerous of bite ; whence those who investigated these things before me considered it sacred to the most gracious of the Gods, and called it the minister of Asclepius.”—Aelian, N. A. viii. 12. These harmless yellow snakes are still found

in Epidaurus, the head-quarters of the worship of Asclepius. Their name seems to have been derived from their colour, just as the name *παρῶας* was given, Photius tells us, to *ἴπποι μεταξὺ τεφροῦ καὶ πυρροῦ χρώματος*. It was merely the accidental similarity of *παρεῖας* to *παρεῖα, a cheek*, that made some grammarians fancy that it derived its name *διὰ τὸ τὰς παρεῖας μεγάλας ἔχειν*.

694. *ἔφλων*] *Gobbled down.* *φλᾶν, τὸ μετὰ ψόφου ἐσθίειν.*—Scholiast ; cf. Peace 1306. In strictness it means *to pound, to crush*, as infra 718, 784. Clouds 1376.

697. *μετὰ τοῦτο δ’ ἥδη*] I have placed a stop after *ἥδη* so as to make these words refer to the approach of the deity. In all the editions there is a

ἐποίησα· προσιόντος γὰρ αὐτῶν μέγα πάνυ  
ἀπέπαρδον· ἡ γαστὴρ γὰρ ἐπεφύσητό μου.  
ΓΤ. ἡ πού σε διὰ τοῦτ' εὐθὺς ἐβδελύττετο.  
ΚΑ. οὐκ, ἀλλ' Ἰασὼ μέν τις ἀκολουθοῦσ' ἄμα  
ὑπηρυθρίασε χὴ Πανάκει' ἀπεστράφη  
τὴν ρῖν' ἐπιλαβοῦσ'· οὐ λιβανωτὸν γὰρ βδέω.  
ΓΤ. αὐτὸς δ' ἐκεῖνος; ΚΑ. οὐ μὰ Δἰ', οὐδὲ ἐφρόντισεν.  
ΓΤ. λέγεις ἄγροικον ἄρα σύ γ' εἶναι τὸν θεόν.  
ΚΑ. μὰ Δὶ οὐκ ἔγωγ', ἀλλὰ σκατοφάγον. ΓΤ. αἱ τάλαν.  
ΚΑ. μετὰ ταῦτ' ἔγώ μὲν εὐθὺς ἐνεκαλυψάμην  
δείσας, ἐκεῖνος δὲ ἐν κύκλῳ τὰ νοσήματα  
σκοπῶν περιήει πάντα κοσμίως πάνυ.  
ἔπειτα παῖς αὐτῷ λίθινον θυείδιον  
παρέθηκε καὶ δοίδυκα καὶ κιβώτιον.  
ΓΤ. λίθινον; ΚΑ. μὰ Δὶ οὐ δῆτ', οὐχὶ τό γε κιβώτιον.  
ΓΤ. σὺ δὲ πῶς ἔώρας, ὁ κάκιστ' ἀπολούμενε,  
δος ἐγκεκαλύφθαι φύ's; ΚΑ. διὰ τοῦ τριβωνίου.  
δὸπλας γὰρ εἶχεν οὐκ δλίγας μὰ τὸν Δία.  
πρῶτον δὲ πάντων τῷ Νεοκλείδῃ φάρμακον

full stop after οὐδέπω and another after ἐποίησα, and no stop at all between those two words; so that the note of time μετὰ τοῦτο δὴδη applies merely to what follows, as in Wasps 1021, and an essential step in the transaction is omitted.

699. ἐπεφύσητο] 'Υπὸ τῆς ἀθάρης δηλούντι.—Scholiast.

701. Ἰασώ] Iaso and Panacea were daughters of Asclepius, the third being Hygieia. See the note on 639 supra. Their names connect them with the Art of Healing, so that they would be in their proper places by the bedsides

of the sick: whereas 'Υγίεια, robust Health, might seem somewhat out of place in a hospital.

704. οὐ μὰ Δὶ'] Not he. Here again I have slightly altered the punctuation, by placing a comma after Δὶ', as in Frogs 493 where see the note. After οὐ μὰ Δὶ' we must understand, as the Scholiast observes, οὐδὲν τοιοῦτον ἐποίησε, he did none of these things; neither blushed, nor held his nose, nor even appeared to notice it.

706. σκατοφάγον] \*Η διότι οἱ ιατροὶ ἐκ τοῦ τὰ σωμάτων κενώματα βλέπειν καὶ οὐρά τοὺς μισθοὺς λαμβάνουσιν. ἡ ὅτι ὁ τῆς

For as he neared me, by some dire mishap  
My wind exploded like a thunder-clap.

WIFE. I guess the God was awfully disgusted.

CAR. No, but Iaso blushed a rosy red  
And Panacea turned away her head  
Holding her nose: my wind's not frankincense.

WIFE. But he himself? CAR. Observed it not, nor cared.

WIFE. O why you're making out the God a clown!

CAR. No, no; an ordure-taster. WIFE. Oh! you wretch.

CAR. So then, alarmed, I muffled up my head,  
Whilst *he* went round, with calm and quiet tread,  
To every patient, scanning each disease.  
Then by his side a servant placed a stone  
Pestle and mortar; and a medicine chest.

WIFE. A stone one? CAR. Hang it, not the medicine chest.

WIFE. How saw you this, you villain, when your head,  
You said just now, was muffled? CAR. Through my cloke.  
Full many a peep-hole has that cloke, I trow.  
Well, first he set himself to mix a plaster

ἰατρικῆς ἡγεμῶν Ἰπποκράτης ἀνθρωπίνων  
κόπρων, ὡς φασιν, ἐγείσατο, βουλόμενος  
περὶ τίνος νοσοῦντος μαθεῖν, ἢ ἀρά ζῆσται  
ἢ τεθνήξεται.—Scholiast.

716. φάρμακον καταπλαστόν] *A plaster.* In Eccl. 404-6 we have a plaster prescribed for the eyes of this very Neocleides, which it is interesting to compare with the present. There we have three ingredients, garlic, verjuice (*δόπις, fig-tree juice*), and spurge; and the reader will find in the notes to that passage that all those ingredients were, and indeed still are, deemed of use in the treatment of tumours. Here too

we have garlic and verjuice; but for spurge Asclepius substitutes squill and vinegar. There are to be three cloves of Tenian garlic. Tenos is the central island of the three,—Andros, Tenos, Myconos,—which look as if they had formerly been a prolongation of the Island of Euboea. It is described both by the old grammarians and by geographical writers as having been famous for its garlic; but I do not know whether this is to any extent an inference from the passage before us. See the following note.

καταπλαστὸν ἐνεχείρησε τρίβειν, ἐμβαλὼν  
σκορδῶν κεφαλὰς τρεῖς Τηνίων. ἔπειτ' ἔφλα  
ἐν τῇ θυείᾳ συμπαραμιγνύων ὅπὸν  
καὶ σχῖνον εἰτ' ὅξει διέμενος Σφηττίῳ,  
κατέπλασεν αὐτὸν τὰ βλέφαρ' ἐκστρέψας, ἵνα  
ὅδυνφτο μᾶλλον. ὁ δὲ κεκραγὼς καὶ βοῶν  
ἔφευγ' ἀνάξεας· ὁ δὲ θεὸς γελάσας ἔφη·  
ἐνταῦθα νῦν κάθησο καταπεπλασμένος,  
ἵν' ὑπομνύμενον παύσω σε τῆς ἐκκλησίας.

720

725

ΓΤ. ὡς φιλόπολίς τίς ἐσθ' ὁ δαίμων καὶ σοφός.

720. *σχῖνον*] "Ηγουν σκίλλαν.—Scholiast. This is the plant known as the squill or sea-onion, *scilla maritima*, which is "very nauseous, intensely bitter, and acrimonious. If much handled, it exulcerates the skin. This is one of the few medicines known in the early ages of Greece which is held in good estimation and is in frequent use at this time." Miller and Martyn's Dictionary. Dioscorides (ii. 202) says σκίλλα δύναμιν ἔχει δριμεῖαν καὶ πυρωτικήν. Galen in his treatise *De Plenitudine*, chap. viii, ranks it amongst the χυμοὶ μετρίως δάκνοντες. And at the close of his *Pro puerο epileptico consilium* he observes that they who dress it with vinegar ἵσχυρὸι σφοδρῶς ἐργάζονται τὸ φάρμακον. Accordingly, to make the mixture more stinging, Asclepius soaks it (διέμενος from διῆμι) in Sphettian vinegar. Sphettus was a town in Attica, probably on the road from Athens to Sunium (Wordsworth's Athens and Attica, chap. xxvi), though Leake, on grounds which seem inadequate, would place it in a more northerly position.

The grammarians are uncertain whether a particularly pungent vinegar was really produced at Sphettus or whether Aristophanes invented the epithet as a tribute to the sour and acrimonious character of the Sphettian townsfolk. See Athenaeus ii. 76. If the latter is the true explanation, it is possible that some topical allusion is also lurking in the epithet Τηνίων.

721. τὰ βλέφαρ' ἐκστρέψας] This ointment should have been applied on (i.e. outside) the eyelid; see Eccl. 406, and the note on Eccl. 404. But Asclepius, for the purpose not of healing the patient, but of giving him greater pain (ἵνα ὅδυνφτο μᾶλλον), turns the eyelid inside out, and plasters the inside with this stinging stuff.

725. ἵν' ὑπομνύμενον] Neither the language nor the sense is by any means certain. The MSS. have ἐπομνύμενον which, with τὰς ἐκκλησίας (the reading of the best MSS.), could hardly mean anything but "swearing by the Assemblies"; as if Neocleides were accustomed to say μὰ τὰς ἐκκλησίας, νὴ τὰς ἐκκλησίας,

For Neocleides, throwing in three cloves  
 Of Tenian garlic ; and with these he mingled  
 Verjuice and squills ; and brayed them up together.  
 Then drenched the mass with Sphettian vinegar,  
 And turning up the eyelids of the man  
 Plastered their inner sides, to make the smart  
 More painful. Up he springs with yells and roars  
 In act to flee ; then laughed the God, and said,  
*Nay, sit thou there, beplastered ; I'll restrain thee,*  
*Thou reckless swearer, from the Assembly now.*

WIFE. O what a clever, patriotic God !

a very unlikely habit, and one which would not be hindered by his being made more blind. The Scholiasts give various explanations, and some of them seem to imply the participle *ἐπομνύμενον*, which was accordingly adopted by Girard nearly 400 years ago, and is received by all recent editors. But the passages which they cite from Harpocration and other authorities refer mostly to the well-known *ἐπωμοσία* of the law-courts (an application on oath for the adjournment of an action on the score of absence, ill-health, or some other adequate cause), and have nothing to do with proceedings in the *ἐκκλησία*. However, according to Pollux viii. 56, where the mover of a resolution or law was challenged on the ground that his action was prejudicial to the state, this challenge was called *ἐπωμοσία*, and the operation of the resolution or law was suspended until this question was decided. In Xenophon's narrative of the proceedings against the generals after the battle of Arginusae, we are

told that a resolution in the interest of the generals was moved by Euryptolemus, and was declared by the Prytanes to be carried ; *ἐπωμοσάμενον* δὲ Μενεκλέος, it was again put to the vote, and on this second occasion was declared to be lost ; Hellenics i. 7. 38. Here the *ἐπωμοσία* was a challenge on oath to the ruling of the Prytanes. It is obvious that an abuse of this practice of challenging might lead to great obstruction ; and it is of course possible that Neocleides had recently made himself notorious by dilatory pleas of this kind. Brunck explains the line “ut meā operā desinas quaevis promulgata plebiscita, interposito iureiurando, in concione abrogare” ; and Van Leeuwen “ne pergas, iureiurando interposito, conciones detinere.” This does not seem altogether satisfactory ; and I suspect that, retaining *τὰς ἐκκλησίας*, we should substitute for *ιν'* *ἐπομνύμενον* some word signifying *frequenting* or *interfering with* ; though nothing so prosaic as *ιν'* *ἐποιχόμενον*, or so far removed

ΚΑ. μετὰ τοῦτο τῷ Πλούτωνι παρεκαθέζετο,  
καὶ πρῶτα μὲν δὴ τῆς κεφαλῆς ἐφῆψατο,  
ἔπειτα καθαρὸν ἡμιτύβιον λαβὼν  
τὰ βλέφαρα περιέψησεν· ἡ Πανάκεια δὲ  
κατεπέτασ’ αὐτοῦ τὴν κεφαλὴν φουνικίδι  
καὶ πᾶν τὸ πρόσωπον· εἴθ’ ὁ θεὸς ἐπόπτυσεν.  
ἔξηξάτην οὖν δύο δράκοντ’ ἐκ τοῦ νεὸ  
ὑπερφυεῖς τὸ μέγεθος.      ΓΤ. ὁ φίλοι θεοί.

730

ΚΑ. τούτω δ’ ὑπὸ τὴν φουνικίδ’ ὑποδύνθ’ ἡσυχῆ  
τὰ βλέφαρα περιέλειχον, ὡς γ’ ἐμούδόκει·  
καὶ πρίν σε κοτύλας ἔκπιεῖν οὖνο δέκα,  
ὁ Πλοῦτος, ὁ δέσποιν, ἀνειστήκει βλέπων·  
έγῳ δὲ τῷ χειρὶ ἀνεκρότησ’ ὑφ’ ἡδονῆς,  
τὸν δεσπότην τ’ ἥγειρον.      ὁ θεὸς δ’ εὐθέως  
ἡφάνισεν αὐτὸν οἴ τ’ ὅφεις εἰς τὸν νεών.  
οἱ δ’ ἐγκατακείμενοι παρ’ αὐτῷ πῶς δοκεῖς  
τὸν Πλούτον ἡσπάζοντο καὶ τὴν νύχθ’ ὅλην  
ἐγρηγόρεσαν, ἔως διέλαμψεν ἡμέρα.

735

740

from the MS. reading as ἐνοχλοῦντ’ ἐγώ.  
The translation is purposely made vague,  
to leave the question open.

727. Πλούτων] Τὸν Πλούτον Πλούτωνα  
εἶπε παιζών· ἡ ὅτι καὶ Πλούτωνα αὐτὸν  
ἱποκοριστικῶς ἐκάλεσεν, ὡς Σοφοκλῆς’ Ινάχῳ  
“Πλούτωνος δ’ ἐπείσοδος.” καὶ πάλιν  
“Τισόνδ’ ἐμοὶ Πλούτων’ ἀμεμφίας χάριν.”—  
Scholiast. On which Hemsterhuys re-  
marks “In Sophoclis Inacho Πλούτωνα  
vocari qui proprie Πλούτος erat divitiae-  
rum deus Scholiastae credimus; fuit

enim illud drama satyricum, unde qua-  
dam Aristophanes in hanc fabulam  
transtulit. Igitur Πλούτωνος ἐπείσοδος  
est Pluti qui Iovem comitabatur in aedes  
ingressus cum omni bonorum copia.”  
See the note on 802 infra. Πλούτων is  
used for Πλούτος here, just as Πλούτος  
is used for Πλούτων in Thesm. 299.  
See the Commentary on line 297 of  
that play. Spanheim refers to a frag-  
ment of our poet’s Tagenistae preserved  
by Stobaeus (cxxi. 18)—

καὶ μὴν πόθεν Πλούτων γ’ ἀν ἀνομάζετο,  
εἰ μὴ τὰ βέλτιστ’ ἔλαχεν; ἐν δέ σοι φράσω,  
ὅσῳ τὰ κάτω κρέιττω στὶν, ὃν δὲ Ζεὺς ἔχει.  
ὅτ’ ἀν γὰρ ιστᾶς, τοῦ ταλάντου τὸ βέπον  
κάτω βαδίζει, τὸ δὲ κενὸν πρὸς τὸν Δία.

CAR. Then, after this, he sat him down by Wealth,  
 And first he felt the patient's head, and next  
 Taking a linen napkin, clean and white,  
 Wiped both his lids, and all around them, dry.  
 Then Panacea, with a scarlet cloth  
 Covered his face and head ; then the God clucked,  
 And out there issued from the holy shrine  
 Two great enormous serpents. WIFE. O good heavens !

CAR. And underneath the scarlet cloth they crept  
 And licked his eyelids, as it seemed to me ;  
 And, mistress dear, before you could have drunk  
 Of wine ten goblets, Wealth arose and saw.  
 O then for joy I clapped my hands together  
 And woke my master, and, hey presto ! both  
 The God and serpents vanished in the shrine.  
 And those who lay by Wealth, imagine how  
 They blessed and greeted him, nor closed their eyes  
 The whole night long till daylight did appear.

This is followed by the lines cited and translated in the Commentary on Eccl. 131.

729. *ἡμιτύβιον*] 'Αντὶ τοῦ σουδάριον (*sudarium*) ῥάκος ἡμιτριβές λινοῦ τι, οἷον ἐκμαγείον. καὶ Σαπφώ “ἡμιτύβιον σταλάσσων.”—Scholiast.

732. *ἐπόπτυσεν*] *Clucked*; see Wasps 626 and the note there. Not *whistled*, *ἐσύρισεν*, as it is usually explained. The two sounds are totally different.

733. *δύο δράκοντ' ἐκ τοῦ νεώ*] These were the harmless yellow snakes, sacred to Asclepius (see the note on 690 supra), which were always kept in his sanctuaries. Here they come into the dormitory *ἐκ τοῦ νεώ*, just as in the recorded

cure quoted in the Introduction, the serpent comes into the dormitory *ἐκ τοῦ ἀβάτον* which is another name for the *νεώς*. The expression *ὑπερφνεῖς τὸ μέγεθος* is an exaggeration thrown in to heighten the effect, for the snakes were of no great size.

737. *πρὶν σε κοτύλας*] Δέον εἰπεῖν “πρὶν εἰπεῖν σε λόγον ἔνα” εἶπε “πρὶν ἐκπιεῖν σε κοτύλας οἶνον δέκα.” σκώπτει δὲ τὰς γυναῖκας ὡς μεθύσονται.—Scholiast. Instead of saying “before you could say *Pax vobiscum*,” he says, “before you could drink ten cups of wine”; that being the most rapid operation he can think of.

έγω δ' ἐπήνουν τὸν θεὸν πάνυ σφόδρα,  
ὅτι βλέπειν ἐποίησε τὸν Πλοῦτον ταχὺ,  
τὸν δὲ Νεοκλείδην μᾶλλον ἐποίησεν τυφλόν.

745

ΓΤ. δσην ἔχεις τὴν δύναμιν, ὀναξ δέσποτα.

ἀτάρ φράσον μοι, ποῦ σθ' ὁ Πλοῦτος; ΚΑ. ἔρχεται.  
ἀλλ' ἦν περὶ αὐτὸν ὅχλος ὑπερφυὴς ὅσος.

750

οἱ γὰρ δίκαιοι πρότερον ὄντες καὶ βίον  
ἔχοντες ὀλίγον αὐτὸν ἡσπάζοντο καὶ  
ἔδεξιοῦνθ' ἀπαντες ὑπὸ τῆς ἡδονῆς·  
δσοι δ' ἐπλούτουν οὐσίαν τ' εἶχον συχνὴν  
οὐκ ἐκ δικαίου τὸν βίον κεκτημένοι,

755

ὁφρὺς συνῆγον ἐσκυθρώπαξόν θ' ἄμα.  
οἱ δ' ἡκολούθουν κατόπιν ἐστεφανωμένοι,  
γελῶντες, εὐφημοῦντες· ἐκτυπεῖτο δὲ  
ἔμβας γερόντων εὐρύθμοις προβήμασιν.

ἀλλ' εἰς ἀπαξάπαντες ἐξ ἐνδει λόγου  
· ὀρχεῖσθε καὶ σκιρτᾶτε καὶ χορεύετε·  
οὐδεὶς γὰρ ὑμῶν εἰσιοῦσιν ἀγγελεῖ  
ώς ἀλφιτ' οὐκ ἔνεστι ἐν τῷ θυλάκῳ.

760

ΓΤ. νὴ τὴν Ἐκάτην, κάγὼ δ' ἀναδῆσαι βούλομαι  
εὐαγγέλια σε κριβανωτῶν ὄρμαθῷ,  
τοιαῦτ' ἀπαγγεῖλαντα. ΚΑ. μή νυν μέλλει ἔτι,  
ώς ἀνδρες ἐγγύς εἰσιν ἥδη τῶν θυρῶν.

765

ΓΤ. φέρε νυν ίοῦσ' εἴσω κομίσω καταχύσματα

745. ἔγω δ' ἐπήνουν] *But I kept praising the God (that is, Asclepius) with all my might.*

hero goes off escorted by the crowd, and “they carried him in triumphant procession, with the fiddler playing, and George whistling the favourite tune of ‘Raby come home again,’ while *every sturdy foot beat the hard and ringing road in admirable keeping with that spirit-stirring march.*” The present line is in the style of Tragedy, if not

759. εὐρύθμοις προβήμασιν] The words signify, not the rhythmic cadence of the dancer's step, but the measured tramp of a triumphal procession; such as that described in Charles Reade's “Put Yourself in his Place” when the

And I could never praise the God enough  
 For both his deeds, enabling Wealth to see,  
 And making Neocleides still more blind.

WIFE. O Lord and King, what mighty power is thine !  
 But prithee where is Wealth ? CAR. He's coming here,  
 With such a crowd collected at his heels.  
 For all the honest fellows, who before  
 Had scanty means of living, flocking round,  
 Welcomed the God and clasped his hand for joy.  
 —Though others, wealthy rascals, who had gained  
 Their pile of money by unrighteous means  
 Wore scowling faces, knitted up in frowns,—  
 But those went following on, begarlanded,  
 With smiles and blessings ; and the old men's shoe  
 Rang out in rhythmic progress as they marched.  
 Now therefore all, arise with one accord,  
 And skip, and bound, and dance the choral dance,  
 For nevermore, returning home, ye'll hear  
 Those fatal words *No barley in the bin !*

WIFE. By Hecate, for this good news you bring  
 I've half a mind to crown you with a wreath  
 Of barley loaves. CAR. Well, don't be loitering now.  
 The men, by this, are nearly at your gates.

WIFE. Then I will in, and fetch the welcoming-gifts

actually borrowed from some Tragic Play.

764. ἀναδῆσαι . . . εὐαγγέλια] *To crown you for the good news you bring.* Cf. Knights 647, 656. And as bread is now to be so plentiful, she will employ for her crown “a string of loaves.” ‘Ἐπειδὴ ἐκεῖνος εἶπεν ὅτι οὐκέτι ἔσται ἐν σπάνει ἄρτων, ἀλλ’ ἐν εὐπορίᾳ, διὰ τοῦτο

αὐτὸν ἄρτοις ἀναδῆσαι βούλεται καὶ στεφανῶσαι.—Scholiast.

768. καταχόσματα] These were small articles of confectionary, dried fruit, and the like (*ἰσχάδια καὶ τρωγάλια* infra 798) which were showered over a newly-purchased slave on his first entrance into his master's house. ἔφερον γὰρ αὐτὸν, says the Scholiast, παρὰ τὴν ἐστίαν,

ώσπερ νεωνήτοισιν δόφθαλμοις ἐγώ.

ΚΑ. ἐγώ δ' ὑπαντήσαι γ' ἐκείνοις βούλομαι.

770

ΠΛ. καὶ προσκυνῶ γε πρῶτα μὲν τὸν Ἡλιον,  
ἔπειτα σεμνῆς Παλλάδος κλεινὸν πέδον,  
χώραν τε πᾶσαν Κέκροπος, ἥ μ' ἐδέξατο.  
αἰσχύνομαι δὲ τὰς ἐμαυτοῦ συμφορὰς,  
οἵοις ἀρ' ἀνθρώποις ξυνῶν ἐλάνθανον,  
τοὺς ἀξίους δὲ τῆς ἐμῆς ὀμιλίας  
ἔφευγον, εἰδὼς οὐδέν· ὃ τλήμων ἐγώ.  
ώς οὔτ' ἐκεῦν' ἀρ' οὔτε ταῦτ' ὄρθως ἔδρων.  
ἀλλ' αὐτὰ πάντα πάλιν ἀναστρέψας ἐγώ  
δείξω τὸ λοιπὸν πᾶσιν ἀνθρώποις δῆτι  
ἀκον ἐμαυτὸν τοῖς πονηροῖς ἐνεδίδουν.

775

ΧΡ. βάλλ' ἐς κόρακας· ως χαλεπόν εἰσιν οἱ φίλοι  
οἱ φαινόμενοι παραχρῆμ' ὅταν πράττῃ τις εὐ.  
νύπτουσι γὰρ καὶ φλῶσι τάντικνήμια,  
ἐνδεικνύμενος ἔκαστος εὔνοιάν τινα.  
ἐμὲ γὰρ τίς οὐ προσεῖπε; ποῖος οὐκ ὄχλος

780

καὶ καθίζοντες κατὰ τῆς κεφαλῆς κατέχεον  
κόλλυβα καὶ ἴσχαδας καὶ φούνικας καὶ  
τρωγάλια καὶ ἄλλα τραγήματα καὶ οἱ  
σύνδουλοι ταῦτα ἡρπαξον. ἐλέγοντο οὖν  
ταῦτα καταχύσματα. Bergler refers to  
a passage in the first speech of Demo-  
sthenes against Stephanus, where it is  
said of a slave who had married his  
mistress, οὐν ὀκνησε τὴν δέσποιναν γῆμαι,  
καὶ ἥ τὰ καταχύσματα αὐτοῦ κατέχεε τόθ'  
ἡνίκα ἐωνήθη ταῦτη συνοικεῖν, § 91. Here  
the wife speaks of the newly regained  
sight of Wealth as if it were a newly  
purchased slave. The ἐγώ is relegated  
to the end of her speech, to bring it into

immediate juxtaposition with the ἐγώ  
at the commencement of Cario's. The  
wife now goes into the house, and with  
the next line Cario also leaves the stage  
to meet the travellers returning from  
the Temple.

771. καὶ προσκυνῶ γε] The stage being  
thus left empty, Wealth re-enters  
alone, Chremylus remaining outside for  
a moment to dismiss the congratulating  
crowd. This slight delay on his part  
was perhaps necessary to allow the  
actor who had been personating the  
slave to assume the attire of the master;  
Wealth is speaking as he enters, and

Wherewith to greet these newly-purchased—eyes.

CAR. And I will out, and meet them as they come.

WE. And first I make obeisance to yon sun ;  
 Then to august Athene's famous plain,  
 And all this hospitable land of Cecrops.  
 Shame on my past career ! I blush to think  
 With whom I long consorted, unawares,  
 Whilst those who my companionship deserved  
 I shunned, not knowing. O unhappy me !  
 In neither this nor that I acted rightly.  
 But now, reversing all my former ways,  
 I'll show mankind 'twas through no wish of mine  
 I used to give myself to rogues and knaves.

CH. Hang you, be off ! The nuisance these friends are,  
 Emerging suddenly when fortune smiles.  
 Tcha ! How they nudge your ribs, and punch your shins,  
 Displaying each some token of goodwill.  
 What man addressed me not ? What agèd group

first of all, as Bergler observes, “salutat Solem eius lucem longo post tempore iam videt, ut solemus amicos salutare ; deinde terram Atticam quae eum quasi hospitio excipiat.” The Scholiast explains *Παλλάδος κλεινὸν πέδον* by *τὴν ἀκρόπολιν*, and no doubt rightly ; for *πέδον* is very frequently used to denote sacred ground, and no word could more fitly express the “flat oblong” top of the acropolis which was the special home and sanctuary of Athene. Hence in Lysistrata 345 the Chorus of Women, praying to the Goddess that they may be the means of delivering Hellas from

madness and war, add ἐφ' οἰσπερ, ὁ χρυσολόφα Πολιοῦχε, σὰς ἔσχον ἔδρας, meaning the acropolis which they have that morning seized. The Theatre was open to both the Sun and the Acropolis.

782. *βάλλ’ ἐς κόρακας*] Now Chremylus enters, with difficulty extricating himself from the throng of adulators, of whose great affection for himself he was not even aware until it had been noised about that Wealth had visited his house. At the first rumour of his prosperity they at once make their appearance (*οἱ φαινόμενοι*) like a cloud of gnats at the first gleam of sunshine.

περιεστεφάνωσεν ἐν ἀγορᾷ πρεσβυτικός;

ΓΥ. ὁ φίλτατ' ἀνδρῶν, καὶ σὺ καὶ σὺ χαίρετε.

φέρε νῦν, νόμος γάρ ἐστι, τὰ καταχύσματα

ταυτὶ καταχέω σου λαβοῦσα. ΠΛ. μηδαμῶς.

790

έμοι γάρ εἰσιόντος εἰς τὴν οἰκίαν

πρώτιστα καὶ βλέψαντος οὐδὲν ἐκφέρειν

πρεπῶδες ἐστιν, ἀλλὰ μᾶλλον εἰσφέρειν.

ΓΥ. εἴτ' οὐχὶ δέξει δῆτα τὰ καταχύσματα;

ΠΛ. ἔνδον γε παρὰ τὴν ἐστίαν, ὥσπερ νόμος.

795

ἔπειτα καὶ τὸν φόρτον ἐκφύγοιμεν ἄν.

οὐ γάρ πρεπῶδες ἐστι τῷ διδασκάλῳ

ἰσχάδια καὶ τρωγάλια τοῖς θεωμένοις

προβαλόντ', ἐπὶ τούτοις εἴτ' ἀναγκάζειν γελᾶν.

ΓΥ. εὐ πάνυ λέγεις· ως Δεξίνικός γ' ούτοσὶ

800

ἀνίσταθ' ως ἀρπασόμενος τὰς ἰσχάδας.

ΚΑ. ως ἡδὺ πράττειν, ὥνδρες, ἔστ' εὐδαιμόνως,

787. περιεστεφάνωσεν] *Encircled.*

“quae me turbae senilis corona non  
cinxit in foro?”—Hemsterhuys.

788. ὁ φίλτατ' ἀνδρῶν] Now the wife of Chremylus returns with her *καταχύσματα*, and gives to both her husband and Wealth a hearty welcome to the house.

795. ὥσπερ νόμος] *As the custom is.*  
See the note on 768 supra.

796. τὸν φόρτον] *The vulgar stuff,*  
which sought to raise a laugh by mere  
farical buffoonery, and not by the  
genuine wit and humour of the Comic  
Play. This vulgarity Aristophanes  
always strove to banish from the Attic  
stage; see Clouds 537-44, Wasps 57-66,  
Peace 739-50. In the last-mentioned

Comedy he is supposed to have departed  
from his own rule by allowing the  
servant, during the sacrifice there  
represented, to throw grain among the  
audience; but I doubt, as Trygaeus in  
the play seems to have doubted, if any  
was really thrown.

797. οὐ γάρ πρεπῶδες] Wealth refuses  
to have the *καταχύσματα* showered on  
the open stage for two reasons; (1) be-  
cause it would not be *πρεπῶδες* to *himself*  
(see four lines above): and (2) because  
it would not be *πρεπῶδες* to *the Poet*.  
The use of the definite article shows  
that he does not mean *any* Poet, but is  
referring directly to the Poet whose  
play he is now representing. A trick  
of this sort, he means, would be un-

Failed to enwreathe me in the market-place?

WIFE. Dearest of men, O welcome you and you.

Come now, I'll take these welcoming-gifts and pour them  
O'er *you*, as custom bids.    WE. Excuse me, no.  
When first I'm entering with my sight restored  
Into a house, 'twere meeter far that I  
Confer a largess rather than receive.

WIFE. Then won't you take the welcoming-gifts I bring?

WE. Aye, by the hearth within, as custom bids.

So too we 'scape the vulgar tricks of farce.  
It is not meet, with such a Bard as ours,  
To fling a shower of figs and comfits out  
Amongst the audience, just to make them

WIFE. Well said indeed: for Dexinicus there

Is rising up, to scramble for the figs.

CAR. How pleasant 'tis to lead a prosperous life,

worthy of Aristophanes, who has always set himself against such means of raising a laugh.

800. *Δεξινίκος*] The Scholiasts are not sure who Dexinicus was, but rather suspect him to have been a grasping officer who never let slip any opportunity of gaining some advantage for himself. After this little sally of the wife they all go into the house, and the stage is left vacant. Here, in the earlier Comedies, would have come a Choral song to pass the time before the re-entry of Cario. Henceforth he and Chremylus come out by turns; they are never on the stage together. Cario interviews the Good Man and the Informer; then Chremylus, the Old

Lady and her Young Man; then Cario, Hermes; and finally Chremylus the Priest and the Old Lady again.

802. ὡς ἡδὺ πράτει] Again some interval must be taken to have elapsed, and Cario now comes from the house to recount the wonderful things that are taking place within. Everything is changed by the advent of Wealth. The bins are overflowing with grain, and the flagons with wine. The vessels are heaped full of silver and gold; the cisterns are running over with oil; the commonest utensils are changed, some into silver, some into bronze; whilst as for golden staters, they are so plentiful that the very servants use them, as we might say, for pitch and toss. The

καὶ ταῦτα μηδὲν ἔξενεγκόντ' οἴκοθεν.

ἡμῖν γὰρ ἀγαθῶν σωρὸς εἰς τὴν οἰκίαν  
ἐπεισπέπαικεν οὐδὲν ἡδικηκόσιν.

[οὕτω τὸ πλούτεῖν ἔστιν ἡδὺ πρᾶγμα δῆ.]

ἡ μὲν σιπύη μεστή στι λευκῶν ἀλφίτων,  
οἱ δ' ἀμφορῆς οἴνου μέλανος ἀνθοσμίου.

ἄπαντα δ' ἡμῖν ἀργυρίου καὶ χρυσίου  
τὰ σκευάρια πλήρη στὶν, ὥστε θαυμάσαι.

τὸ φρέαρ δ' ἐλαίου μεστόν· αἱ δὲ λήκυθοι  
μύρου γέμουσι, τὸ δὲ ὑπερῷον ἴσχαδων.

δέξις δὲ πᾶσα καὶ λοπάδιον καὶ χύτρα

χαλκῆ γέγονε· τοὺς δὲ πινακίσκους τοὺς σαπροὺς  
τοὺς ἴχθυηρούς ἀργυροῦς πάρεσθ' ὄραν.

οἱ δὲ ἵπνος γέγον' ἡμῖν ἔξαπίνης ἐλεφάντινος.

στατῆρι δὲ οἱ θεράποντες ἀρτιάζομεν

χρυσοῦς, ἀποψιώμεσθα δὲ οὐ λίθοις ἔτι,

805

810

815

Scholiasts tell us that all this is adumbrated from a scene in the Inachus of Sophocles, where Zeus (seemingly accompanied by Wealth, see on 727 supra) enters into the house and immediately πάντα μεστὰ ἀγαθῶν ἔγενετο.

803. μηδὲν ἔξενεγκότ' οἴκοθεν] *With no outlay of our own.* ἡδὺ τὸ εὐτυχεῖν, καὶ μᾶλιστα δίχα ἀναλωμάτων γινόμενον.—Scholiast.

805. ἐπεισπέπαικεν] *Has broken in upon us*, as if he were speaking of a hostile irruption. And the words which follow, οὐδὲν ἡδικηκόσιν, may either carry on the idea, *though we had done it no wrong* (supra 428, 457. ἴβρίσαμεν αὐτὸν οὐδὲν ἡδικηκότα, St. Chrysostom, Hom. V in Rom. 470 A), or mean generally *though we had done no wrong*; such good fortune

having been the appanage, until now, of the ἀδικοι rather than the δίκαιοι, *supra* 28-38, 502-4. One Scholiast says ἐπεισπέπαικεν εἰσεπηδήσε, κυρίως ἐπὶ στρατείας πολεμίων, διὸ παίζων ἐπήνεγκεν “οὐδὲν ἡδικηκόσιν.” And another παίζων τοῦτο φῆσιν, ὡς τῶν πολλῶν ἔξι ἀδικίας μόνης πλούτούντων.

806. ἡ σιπύη] *'H ἀρτοθήκη.*—Scholiast. The barley with which it is full is termed *white*, both because as the Scholiast says, προύχει τὰ λευκὰ τῶν ἀλφίτων, and also by way of contrast with the μέλας οἶνος, though μέλας, which in Homer is a frequent epithet of both *blood* and *wine*, does not really mean *black*, but *blood-red*. “The King sits in Dumferling toune, Drinking the bluid-reid wine.” On οἶνος ἀνθοσμίας, *wine*

And that, expending nothing of one's own.  
 Into this house a heap of golden joys  
 Has hurled itself though nothing wrong we've done.  
 Truly a sweet and pleasant thing is wealth.  
 With good white barley is our garner filled  
 And all our casks with red and fragrant wine.  
 And every vessel in the house is crammed  
 With gold and silver, wonderful to see.  
 The tank o'erflows with oil ; the oil-flasks teem  
 With precious unguents ; and the loft with figs.  
 And every cruet, pitcher, pannikin,  
 Is turned to bronze ; the mouldy trencherlets  
 That held the fish are all of silver now.  
 Our lantern, all at once, is ivory-framed.  
 And we the servants, play at odd-or-even  
 With golden staters ; and to cleanse us, use

*with a bouquet*, see Frogs 1150 and the note there.

815. *ἰπνός*] The word has many significations ; but in this passage it no doubt means a lantern, as it does in Peace 841 *ἰπνούς ἔχοντες ἐν δὲ τοῖς ἵπνοισι πῦρ*.

816. *στατῆροι*] These were not Athenian coins ; but gold staters were issued by many states, such as Lydia, Cyzicus, and Lampsacus, and were frequently found in Athens. Their value varied, but possibly we should not be far wrong in estimating their average value to be that of an English guinea. Though not uncommon in Athens, they had hitherto been extremely uncommon in the household of Chremylus. But now they are so abundant that the very servants play *even or odd* with them ; a boyish game,

where one holds out his closed hand, and the other guesses whether the articles it contains are of an even or odd number. Several references to the game are collected by Spanheim and others ; such as Plato, Lysis, chap. 3 (206 E) *οἱ παιδεῖς τοῦ ἀποδυτηρίου ἐν γωνίᾳ ἡρτίαζουν ἀστραγάλους παμπόλλους* ; Horace, Satires ii. 3. 248 “Ludere par impar” ; and the letter of Augustus to his daughter in Suetonius (Oct. 71) “Misi tibi denarios ducentos quinquaginta, quos singulis convivis dederam, si vellent inter se inter coenam vel talis vel par impar ludere.”

817. *οὐ λίθοις*] *No longer with stones*, which were usually employed for that purpose ; see the note on Peace 1230. This is the point of a little interchange

ἀλλὰ σκοροδίοις ὑπὸ τρυφῆς ἐκάστοτε.  
 καὶ νῦν ὁ δεσπότης μὲν ἔνδον βουθυτεῖ  
 ὑν καὶ τράγου καὶ κριὸν ἐστεφανωμένος,  
 ἐμὲ δὲ ἔξεπεμψεν ὁ καπνός. οὐχ οἶστε γάρ  
 ἔνδον μένειν ἦν. ἔδακνε γάρ τὰ βλέφαρά μου.

820

ΔΙ. ἔπου μετ' ἐμοῦ παιδάριον, ἵνα πρὸς τὸν θεὸν  
 ἰωμεν. ΚΑ. ἔα, τίς ἔσθ' ὁ προσιῶν οὐτοσί;  
 ΔΙ. ἀνὴρ πρότερον μὲν ἄθλιος, νῦν δὲ εὔτυχής. 825  
 ΚΑ. δῆλον ὅτι τῶν χρηστῶν τις, ὡς ἔοικας, εἰ.  
 ΔΙ. μάλιστ'. ΚΑ. ἔπειτα τοῦ δέει; ΔΙ. πρὸς τὸν θεὸν  
 ἥκω· μεγάλων γάρ μούστιν ἀγαθῶν αἴτιος.  
 ἔγὼ γάρ ἵκανὴν οὐσίαν παρὰ τοῦ πατρὸς  
 λαβὼν ἐπήρκον τοῖς δεομένοις τῶν φίλων,  
 εἶναι νομίζων χρήσιμον πρὸς τὸν βίον. 830  
 ΚΑ. ἦ πού σε ταχέως ἐπέλιπεν τὰ χρήματα.  
 ΔΙ. κομιδὴ μὲν οὖν. ΚΑ. οὐκοῦν μετὰ ταῦτ' ἥσθ' ἄθλιος.  
 ΔΙ. κομιδὴ μὲν οὖν. κάγὼ μὲν φύμην οὖς τέως

of amenities between two courtesans (Athenaeus xiii. 41), one of whom was supposed to be afflicted with the stone, and the other with an incapacity to resist the calls of nature.

*What, have you got the stone, my girl?  
 Gnathaena once to Mania cried.  
 And if I had, I'd give it you,  
 To cleanse yourself,* the girl replied.

819. *βουθυτεῖ*] Some think that the first syllable of this word has merely the augmentative force which it frequently possesses in compounds, as in *βουλιμιὰ* infra 873. But it is more probable that *βουθυτεῖν* originally meant strictly *to sacrifice an ox*, and then

became applicable to any sacrifice, whatever the victim. See Birds 1232. So also, observes Spanheim, *βουκόλοι* is the ordinary designation of *shepherds*. Chremylus, we are told, wore a wreath when in the act of sacrificing; and this was the universal custom. "To Xenophon, when he was sacrificing," says Aelian, V. H. iii. 3, "came one from Mantinea, announcing that his son Gryllus had fallen in the battle. Xenophon laid aside his wreath, but went on with the sacrifice. But when the messenger added that he died in the hour of victory [or, as Diogenes Laertius reports the saying, *γενναῖος*, as a brave man should], Xenophon re-

Not stones, but garlic-leaves, so nice we are.  
 And master now, with garlands round his brow,  
 Is offering up hog, goat, and ram within.  
 But me the smoke drove out. I could not bear  
 To stay within ; it bit my eyelids so.

GOOD MAN. Now then, young fellow, come along with me  
 To find the God. CAR. Eh ? Who comes here, I wonder.  
 G. M. A man once wretched, but so happy now.  
 CAR. One of the honest sort, I dare aver.  
 G. M. Aye, Aye. CAR. What want you now ? G. M. I am come to thank  
 The God : great blessings hath he wrought for me.  
 For I, inheriting a fair estate,  
 Used it to help my comrades in their need,  
 Esteeming that the wisest thing to do.  
 CAR. I guess your money soon began to fail.  
 G. M. Aye, that it did ! CAR. And then you came to grief.  
 G. M. Aye, that I did ! And I supposed that they

sumed the wreath." Many illustrations of the custom are given by Kuhn and Perizonius in their notes on this chapter of Aelian.

821. ἐμέ] Μεταβολὴ πάντων, says the Scholiast, εἰ δ μὲν δεσπότης ὑποφέρει τὸν καπνὸν, δ δὲ δούλος οὐ.

823. ἔπον κ.τ.λ.] Such are the effects of the advent of Wealth upon the household of Chremylus. We have now to see how the new dispensation affects the outer world. And first there enters a prosperous and well-dressed citizen, with an attendant carrying a tattered gaberdine and a very disreputable pair of shoes. This is an honest and worthy person who, so long as Wealth con-

tinued to be blind, was poor and needy, but now finds himself suddenly enriched ; and who is coming, in gratitude, to offer his thanksgiving to the God.

833. κομιδὴ μὲν οὖν] A phrase of hearty assent, frequently employed by Plato ; Republic v. 475 B, Theaetetus 155 A, 202 C, 206 B, &c. It is here, with comic effect, used three times by the Good Man within the compass of six verses. The test of friendship which Aristophanes is here describing received its most famous illustration in the case of Timon of Athens, familiar to all English readers from Shakespeare's play.

εὐηργέτησα δεομένους ἔξειν φίλους  
δύτως βεβαίους, εὶ δεηθείην ποτέ·  
οἱ δὲ ἔξετρέποντο κούκ ἐδόκουν ὄραν μ' ἔτι.

835

ΚΑ. καὶ κατεγέλων γ', εὖ οἶδ' ὅτι. ΔΙ. κομιδῆ μὲν οὖν.  
αὐχμὸς γάρ ὥν τῶν σκευαρίων μ' ἀπώλεσεν.

ΚΑ. ἀλλ' οὐχὶ νῦν. ΔΙ. ἀνθ' ὥν ἔγω πρὸς τὸν θεὸν  
προσευξόμενος ἥκω δικαίως ἐνθάδε. 840

ΚΑ. τὸ τριβώνιον δὲ τί δύναται πρὸς τῶν θεῶν,  
ὅ φέρει μετὰ σοῦ τὸ παιδάριον τουτί; φράσον.

ΔΙ. καὶ τοῦτ' ἀναθήσων ἔρχομαι πρὸς τὸν θεόν.

ΚΑ. μῶν ἐνεμυήθης δῆτ' ἐν αὐτῷ τὰ μεγάλα;

845

ΔΙ. οὐκ, ἀλλ' ἐνερρίγωσ' ἔτη τριακαίδεκα.

ΚΑ. τὰ δὲ ἐμβάδια; ΔΙ. καὶ ταῦτα συνεχειμάζετο.

ΚΑ. καὶ ταῦτ' ἀναθήσων ἔφερες οὖν; ΔΙ. νὴ τὸν Δία.

ΚΑ. χαρίεντά γ' ἥκεις δῶρα τῷ θεῷ φέρων.

ΣΤ. οἵμοι κακοδαίμων, ὡς ἀπόλωλα δείλαιος,  
καὶ τρισκακοδαίμων καὶ τετράκις καὶ πεντάκις  
καὶ δωδεκάκις καὶ μυριάκις· ίὸν ίὸν.  
οὕτω πολυφόρῳ συγκέκραμαι δαίμονι.

850

845. ἐνεμυήθης] *Initiated into the Great Mysteries.* The pure white garment which was worn during the ceremony of initiation was naturally regarded with peculiar reverence; and, though occasionally used as a robe for a newborn child, was more frequently dedicated as an offering in the Temple, either of the Twain Goddesses themselves, or of some other deity. But these robes were clean and new, καθαρὰ καὶ νέαι as the Scholiast says, and nothing could resemble them less than the miserable garb which it is now proposed to dedicate to the God. *This can't be the garment you were made a Mystic in,* says

Cario, laughing. No, says the other, *it is the garment I was nearly made an icicle in.* Cario of course is not speaking seriously. σκώπτων εἰς τὰ ἱμάτια τοῦτο φησι, says the Scholiast, ὅτι ρυπαρά ἐστιν. ἔθος δὲ εἶχον ἐν οἷς τις μυηθείη ἱματίους ταῦτα εἰς θεοῦ τινος ἀνατιθέναι. οἵνοι δὲ τὰς τοιαύτας στολὰς εἰς τέκνων σπάργανα φυλάττουσι. καθαρὰ δὲ πάνυ ὑπάρχουσι καὶ νέαι. And another Scholiast quotes from Melanthius “On the Mysteries” πάτριόν ἐστι τὰς θεαῖς ἀνιεροῦν καὶ τὰς στολὰς τοὺς μύστας, ἐν αἷς τύχοιεν μυηθέντες. As to the words τὰ Μεγάλα the Scholiasts observe Μεγάλα καὶ Μικρά μυστήρια ἐτελοῦντο ἐν Ἐλευσίνι τῆς

Whom I had succoured in their need, would now  
Be glad to help me when in need myself.  
But all slipped off as though they saw me not.

CAR. And jeered you, I'll be bound. G. M. Aye, that they did !  
The drought in all my vessels proved my ruin.

CAR. But not so now. G. M. Therefore with right good cause  
I come with thankfulness to praise the God.

CAR. But what's the meaning, by the Powers, of that,  
That ancient gaberdine your boy is bearing ?

G. M. This too I bring, an offering to the God.

CAR. That's not the robe you were initiate in ?

G. M. No, but I shivered thirteen years therein.

CAR. Those shoes ? G. M. Have weathered many a storm with me.

CAR. And them you bring as votive offerings ? G. M. Yes.

CAR. What charming presents to the God you bring !

INFORMER. O me unlucky ! O my hard, hard fate !

O thrice unlucky, four times, five times, yea  
Twelve times, ten thousand times ! O woe is me,  
So strong the spirit of ill-luck that swamps me.

*Απτικῆς. μὴ δύτων δὲ πρότερον Μικρῶν, ἐλθόντος Ἡρακλέους καὶ θέλοντος μυηθῆναι, ἐπειδὴ νόμος ἦν Ἀθηναῖος μηδένα ξένον μνεῖν, αἰδεσθέντες τὴν αὐτοῦ ἀρετὴν, καὶ δῆτα φίλος τε ἦν τῆς πόλεως καὶ νιὸς τοῦ Διὸς, ἐποίησαν Μικρὰ μυστήρια, ἐν οἷς αὐτὸν ἐμύσταν.*

850. *οἴμοι κακοδαίμων*] We have witnessed the enrichment of an honest citizen; we are now to witness the impoverishment of a dishonest knave. A Common Informer enters, raging with hunger and spite; ready to launch accusations against every person he meets. He has brought his witness with him; for without a witness an

Informer was powerless. Neither in this case nor in the former have we any intimation as to the process by which the change was effected. Enough for us to know that the good man was poor and is rich; and the bad man was rich and is poor.

853. *συγκέραμαι*] He is probably alluding to Creon's lamentation (Soph. Antig. 1310) *δεῖλαίς ἐγώ, δειλαίᾳ δὲ συγκέραμαι δύᾳ*. But having laid stress on the word *κακοδαίμων* just before, he says *συγκέραμαι δαίμονι*, and inasmuch as he has described himself as *μυριάκις κακοδαίμονα*, he says *πολυφόρῳ* (*manifold, multitudinous*) *συγκέραμαι δαίμονι*. But

ΚΑ. "Απολλον ἀποτρόπαιε καὶ θεοὶ φίλοι,  
τί ποτ' ἔστιν ὁ τι πέπονθεν ἀνθρωπος κακόν ;" 855

ΣΤ. οὐ γὰρ σχέτλια πέπονθα νυνὶ πράγματα,  
ἀπολωλεκώς ἀπαντα τάκ τῆς οἰκίας  
διὰ τὸν θεὸν τοῦτον, τὸν ἐσόμενον τυφλὸν  
πάλιν αὐθις, ἥνπερ μὴ λλέπωσιν αἱ δίκαιαι ;

ΔΙ. ἐγὼ σχεδὸν τὸ πρᾶγμα γιγνώσκειν δοκῶ.  
προσέρχεται γάρ τις κακῶς πράττων ἀνὴρ,  
ἔσικε δὲ εἶναι τοῦ πονηροῦ κόρματος. 860

ΚΑ. νὴ Δία, καλῶς τούνν ποιῶν ἀπόλλυται.

ΣΤ. ποῦ ποῦ σθ' ὁ μόνος ἀπαντας ἡμᾶς πλουσίους  
ὑποσχόμενος οὐτος ποιήσειν εὐθέως,  
εἰ πάλιν ἀναβλέψειν ἐξ ἀρχῆς ; ὁ δὲ  
πολὺ μᾶλλον ἐνίους ἔστιν ἔξολωλεκώς. 865

ΚΑ. καὶ τίνα δέδρακε δῆτα τοῦτ' ; ΣΤ. ἐμὲ τουτονί.

ΚΑ. ἡ τῶν πονηρῶν ἥσθα καὶ τοιχωρύχων ;

ΣΤ. μὰ Δί', οὐ μὲν οὖν ἔσθ' ὑγιὲς ὑμῶν οὐδὲ ἐν,  
κούκ τέσθ' δπως οὐκ ἔχετέ μου τὰ χρήματα. 870

ΚΑ. ως σοβαρὸς, ὁ Δάματερ, εἰσελήλυθεν  
ο συκοφάντης. δῆλον ὅτι βουλιμιᾶ.

ΣΤ. σὺ μὲν εἰς ἀγορὰν ἵων ταχέως οὐκ ἀν φθάνοις ;  
ἐπὶ τοῦ τροχοῦ γὰρ δεῖ σ' ἐκεῖ στρεβλούμενον  
εἰπεῖν ἀ πεπανούργηκας. ΚΑ. οἰμώξαρα σύ. 875

*πολυφόρος* is not the apt word for this purpose; and no doubt the Scholiast is right in suggesting that the poet is playing upon another meaning of *συγκέκραμαι*, *I am mingled* as water with wine. For *πολυφόρος* is used of strong wine which can bear a large admixture of water, *πολὺ ὕδωρ δεχόμενος* (Scholiast). Cf. Knights 1187. Both these passages are cited by Bergler.

862. *τοῦ πονηροῦ κόρματος*] *Of the bad stamp*; a metaphor from coinage. Cf. infra 957, Ach. 517, Frogs 726. With the following line compare Peace 271.

873. *βουλιμιᾶ*] Πάντι λιμώττει πεινᾶ λίαν. τίνεις δὲ εἶδος νόσου φασὶν, ἐν γὰρ πολλὰ ἐσθίοντες οὐ πληροῦνται.—Scholiast. οὐχ δρᾶς οὖς καλοῦσι βουλιμιῶντας, ὅτι δεῖ πεινῶσιν; asks St. Chrysostom, Hom. I in 2 Thess. 513 A. And again, in Hom.

CAR. Apollo shield us and ye gracious Gods,  
What dreadful misery has this poor wretch suffered ?

INF. What misery quoth'a ? Shameful, scandalous wrong.  
Why all my goods are spirited away  
Through this same God, who shall be blind again  
If any justice can be found in Hellas.

G. M. Methinks I've got a glimmering of the truth.  
This is some wretched fellow, come to grief ;  
Belike he is metal of the baser sort.

CAR. Then well done he to come to wrack and ruin.

INF. Where, where is he who promised he would make  
All of us wealthy in a trice, if only  
He could regain his sight ? Some of us truly  
He has brought to ruin rather than to wealth.

CAR. Whom has he brought to ruin ? INF. Me, this chap.

CAR. One of the rogues and housebreakers perchance ?

INF. O ay, by Zeus and you're quite rotten too.  
'Tis you have got my goods, I do believe.

CAR. How bold, Damater, has the Informing rogue  
Come blustering in ! 'Tis plain he's hunger-mad.

INF. You, sirrah, come to the market-place at once  
There to be broken on the wheel, and forced  
To tell your misdemeanours. CAR. You be hanged !

VII in 2 Tim. 702 B, he compares avarice, as being insatiable, to that worst of diseases which is called *βούλιμία παρὰ τῶν λατρῶν*, *ὅταν τις πολλῶν ἐμφορούμενος, τοῖς λιμώττειν μὴ ἀπαλλάττηται. βούλιμία γάρ ψυχῆς ἡ φιλαργυρία, ἡ πολλῶν μὲν ἐμπλαται, οὐδέποτε δὲ ἴσταται, ἀλλ' ὑπὸ τῆς ἐπιθυμίας δεῖ κατατείνεται.* According to Aristotle *βούλιμία* was an insatiable hunger, accompanied by faintness and

exhaustion, *ἐκλυσίς καὶ ἀδυναμία.* Probl. viii. 9. And see Xenophon, *Anabasis* IV. v. 7, 8.

875. *ἐπὶ τοῦ τροχοῦ στρεβλούμενον]* *Racked, broken on the wheel.* He is threatening Cario, a slave, with a slave's punishment. See the note on Frogs 618. And cf. Peace 452, Lys. 846. It would seem from this passage that torture was inflicted in the agora.

ΔΙ. *νὴ τὸν Δία τὸν σωτῆρα, πολλοῦ γ' ἄξιος  
ἀπασι τοῖς Ἑλλησιν ὁ θεὸς οὗτος, εἰ  
τὸς συκοφάντας ἔξολεῖ κακοὺς κακῶς.*

ΣΤ. *οἵμοι τάλας· μῶν καὶ σὺ μετέχων καταγελᾶς;  
ἐπεὶ πόθεν θοιμάτιον εἴληφας τοδί;  
ἔχθες δ' ἔχοντ' εἰδόν σ' ἐγὼ τριβώνιον.* 880

ΔΙ. *οὐδὲν προτιμῶ σου. φορῶ γὰρ πριάμενος  
τὸν δακτύλιον τονδὶ παρ' Εὐδάμου δραχμῆς.*

ΚΑ. *ἀλλ' οὐκ ἔνεστι “συκοφάντου δῆγματος.”* 885

ΣΤ. *ἀρ' οὐχ ὕβρις ταῦτ' ἔστι πολλή; σκώπτετον,  
ὅ τι δὲ ποιεῖτον ἐνθάδ' οὐκ εἰρήκατον.  
οὐκ ἐπ' ἀγαθῷ γὰρ ἐνθάδ' ἔστὸν οὐδενί.*

ΚΑ. *μὰ τὸν Δέοντον τῷ γε σῷ, σάφ' ἵσθ' ὅτι.*

ΣΤ. *ἀπὸ τῶν ἐμῶν γὰρ ναὶ μὰ Δία δειπνήσετον.* 890

ΚΑ. *ώς δὴ π' ἀληθείᾳ σὺ μετὰ τοῦ μάρτυρος  
διαρραγείης, μηδενός γ' ἐμπλήμενος.*

ΣΤ. *ἀρνεῖσθον; ἐνδον ἔστιν, ω̄ μιαρωτάτω,  
πολὺ χρῆμα τέμαχῶν καὶ κρεῶν ωπτημένων.*

880. *καὶ σύ]* Now for the first time he turns from Cario, and directs his question to the Good Man. The *ἱμάτιον* of to-day is contrasted with the *τριβώνιον* of yesterday, just as in Plato's Symposium, chap. 34 (219 B), the *ἱμάτιον* of Alcibiades is contrasted with the *τριβών* of Socrates.

884. *Εὐδάμου]* Eudamus, possibly, as Hemsterhuys suggests, the Eudemus of Theophrastus (Hist. Plant. ix. 17), was a vendor of magic charms and amulets designed to protect the wearer from the poisonous bite of a snake or other malignant influence. No doubt the purpose of the charm was inscribed upon it, like a love-posy in an engagement

ring. “*Sententia haec est; ‘At non insculptum est in annulo tuo (optime ἔνεστι, plane ut Eqq. 955) Contra morsum calumniatoris’; genitivus δῆγματος pendet a. v. δακτύλιος quod etsi additum non est, cogitatur tamen. Nempe annulis veterum magicis haud dubie vis et potestas, quam quisque haberet, inscribi solebat, ὅφεων δῆγματος, aut φαρμάκου.*” Fritzsche, De Socrate veter. Comic. Quaest. Aristoph. p. 216. That charms took the form of rings is plain from many passages. In Lucian's Navigium 42, 43, Timolaus wishes for many *δακτύλιοις*, one to keep him in health, another to render him invisible, a third to make

G. M. O, if the God would extirpate the whole  
 Informer-brood, right well would he deserve,  
 O Saviour Zeus, of all the Hellenic race !

INF. You jeer me too ? Alack, you shared the spoil,  
 Or whence that brand new cloke ? I'll take my oath  
 I saw you yesterday in a gaberdine.

G. M. I fear you not. I wear an antidote,  
 A ring Eudemus sold me for a drachma.

CAR. 'Tis not inscribed FOR AN INFORMER'S BITE.

INF. Is not this insolence ? Ye jest and jeer,  
 And have not told me what you are doing here.  
 'Tis for no good you two are here, I'm thinking.

CAR. Not for *your* good, you may be sure of that.

INF. For off my goods ye are going to dine, I trow.

CAR. O that in very truth ye'd burst asunder,  
 You and your witness, crammed with nothingness.

INF. Dare ye deny it ? In your house they are cooking  
 A jolly lot of flesh and fish, you miscreants.

all people love him, and so on. The Scholiast says δακτύλιον, τὸν λεγόμενον φαρμακίην. Εὔπολις Βάπταις μέμνηται. And Hesychius, δακτύλιος φαρμακίης, ὃν οἱ φαρμακοπῶλαι εἰώθασι πιπράσκειν ἀντὶ φαρμάκου. Kuster refers to the lines quoted by Athenaeus iii. 96 from the Omphale of Antiphanes, where the speaker, supposed to be Heracles, says, "If I feel ill, παρὰ Φερτάτου δακτύλιος ἔστι μοι δραχμῆς." It is to these charms against "the poison of adders" that the heroine refers in Eur. Andromache 269 seqq.

δεινὸν ἐρπετῶν μὲν ἀγρίων  
 ἀκη βροτοῖσι θεῶν καταστῆσαι τινα,

ἀ δ' ἔστι ἔχιδνης καὶ πυρὸς περαιτέρω,  
 οὐδεὶς γυναικὸς φάρμακ' ἔξεύρηκε πω  
 κακῆς τοσοῦτόν ἔσμεν ἀνθρώποις κακόν.

892. διαρραγεῖης] This is of course one of the commonest and most unmeaning of Greek imprecations. See supra 279, Birds 2, 1257, Frogs 955, Eccl. 803. But in the present passage Cario appears to employ it with special reference to the Informer's accusation. "You say that we are going to feast off your goods ; may you cram yourself with those we have got till you burst asunder." And as they had *nothing* of his, this would involve his bursting asunder μηδενὸς ἐμπλήμενος.

ἢ ἄ, ἢ ἄ, ἢ ἄ, ἢ ἄ, ἢ ἄ, ἢ ἄ.

895

ΚΑ. κακόδαιμον, δσφραίνει τι; ΔΙ. τοῦ ψύχους γ' ἵσως,  
ἐπεὶ τοιοῦτόν γ' ἀμπέχεται τριβάνιον.

ΣΤ. ταῦτ' οὖν ἀνασχέτ' ἐστὶν, ὁ Ζεὺς καὶ θεοὶ,  
τούτους ὑβρίζειν εἰς ἔμ'; οἷμ' ὡς ἀχθομαι  
ὅτι χρηστὸς ὁν καὶ φιλόπολις πάσχω κακῶς.

900

ΚΑ. σὺ φιλόπολις καὶ χρηστός; ΣΤ. ὡς οὐδείς γ' ἀνήρ.

ΚΑ. καὶ μην ἐπερωτηθεὶς ἀπόκριναι μοι, ΣΤ. τὸ τί;

ΚΑ. γεωργὸς εἰ; ΣΤ. μελαγχολᾶν μ' οὔτως οἴει;

ΚΑ. ἀλλ' ἔμπορος; ΣΤ. ναι, σκήπτομαι γ', ὅταν τύχω.

ΚΑ. τί δαί; τέχνην τιν' ἔμαθες; ΣΤ. οὐ μὰ τὸν Δία.

905

ΚΑ. πῶς οὖν διέξης ἡ πόθεν, μηδὲν ποιῶν;

ΣΤ. τῶν τῆς πόλεως εἰμ' ἐπιμελητὴς πραγμάτων

καὶ τῶν ἰδίων πάντων. ΚΑ. σύ; τί μαθών; ΣΤ. βούλομαι.

895. ἢ ἄ κ.τ.λ.] This line, as Bentley pointed out, is *naso*, *non ore*, *efferendus*. It represents a succession of sniffings, produced by the nose; and not words or inarticulate sounds spoken with the mouth. In the Greek text, they form twelve syllables, to accord with the metre of the dialogue; in the translation they are, for the same reason, necessarily reduced to ten.

897. τριβάνιον] The Informer's garb, though not so utterly disreputable as the discarded gaberdine of the Good Man, seems to have been in much the same condition as that of his fellow-Informer in the Birds. See line 1416 of that Comedy.

903. γεωργὸς εἰ;] In like manner Demosthenes, describing Aristogeiton (i. 60-69) as one who συκοφαντῶν οὐκ ἐπαύετο, says that there are 20,000 Athenians who resort to the agora for

some useful business. Aristogeiton alone has no business, οὐ τέχνης, οὐ γεωργίας, οὐκ ἀλλης ἐργασίας ἐπιμελεῖται, but he walks through the agora with his sting erect, looking about to see whom he can attack, and from whose fears he may hope to extort a bribe.

904. σκήπτομαι γ'] *I am, at least I allege so on occasion.* And this he would do for the purpose of escaping military service; ἔμπορος εἶναι σκήψομαι, Eccl. 1027; see the note there. "Οταν γένηται καιρὸς πολέμου ἔμπορον ἔμαυτὸν ἀποκαλῶ, says the Scholiast. *An* ἔμπορος, as another Scholiast observes, is a merchant κατὰ θάλατταν ἔμπορίαν ποιούμενος. And the law of Athens, for the encouragement of commerce (*I am borrowing from my own Commentary on the Ecclesiazusae*), wisely exempted every bona fide merchant from liability to military service. And many no

(*The Informer gives five double sniffs.*)

CAR. Smell you aught, lackpurse ? G. M. Maybe 'tis the cold,  
Look what a wretched gaberdine he's wearing.

INF. O Zeus and Gods, can such affronts be borne  
From rogues like these ? O me, how vexed I am  
That I, a virtuous patriot, get such treatment.

CAR. What, you a virtuous patriot ? INF. No man more so.

CAR. Come then, I'll ask you—Answer me. INF. Well. CAR. Are you  
A farmer ? INF. Do you take me for a fool ?

CAR. A merchant ? INF. Aye, I feign so, on occasion.

CAR. Have you learned ANY trade ? INF. No, none by Zeus.

CAR. Then how and whence do you earn your livelihood ?

INF. All public matters and all private too  
Are in my charge. CAR. How so ? INF. 'Tis I WHO WILL.

doubt sought to avail themselves of this exemption by pretending to be merchants when they were not really so. This is the fraud which the Informer here alleges that he was in the habit of practising whenever the occasion arose.

907. *ἐπιμελητής*] *A superintendent, curator*; the ordinary title of an official entrusted with any special charge; *ἐπιμελητής τῶν νεωρίων, ἐπιμελητὴς τῶν κρηνῶν* and the like. The title occurs very frequently both in literature and in the inscriptions. Here the Informer means that all public and private affairs are under his special charge. See infra 920 and the note there.

908. *βούλομαι*] In certain cases it was open not merely to the person aggrieved, but to *any one who would*, *τῷ βούλομένῳ*, to take proceedings against a wrong-doer. This liberty was given by Solon's

laws, and was accounted one of his most democratic measures; Polity of Athens chap. ix. As one example out of many, take the law cited in Demosthenes against Macartatus 71 (p. 1068), the concluding sentence of which is *ἀπογραφέτω δὲ τὸν μὴ ποιοῦντα ταῦτα ὁ βούλομενος πρὸς τὸν ἀρχοντα*. Unfortunately, this liberty gave rise to one of the greatest pests of Athenian life, a race of Common Informers whose profession it was to make a living out of the errors of their fellow citizens. We saw them at work in the first extant Comedy of Aristophanes; we find them, unaltered, in the last. For the speaker here means, I am ὁ βούλομενος, I am the Common Informer, I am the man who avail myself of Solon's permission to harry my fellow Athenians. His auditors at once appreciate his meaning; and the allusion is

ΚΑ. πῶς οὖν ἀν εἴης χρηστὸς, ὁ τοιχωρύχε,  
εἰ, σοὶ προσῆκον μηδὲν, εἴτ' ἀπεχθάνει;

910

ΣΤ. οὐ γὰρ προσήκει τὴν ἐμαυτοῦ μοι πόλιν  
εὐεργετεῖν, ὁ κέπφε, καθ' ὅσον ἀν σθένω;

ΚΑ. εὐεργετεῖν οὖν ἐστὶ τὸ πολυπραγμονέν;

ΣΤ. τὸ μὲν οὖν βοηθεῖν τοῖς νόμοις τοῖς κειμένοις  
καὶ μὴ πιτρέπειν ἔαν τις ἔξαμαρτάνῃ.

915

ΚΑ. οὐκον δικαστὰς ἐξεπίτηδες ή πόλις  
ἀρχειν καθίστησιν; ΣΤ. κατηγορεῖ δὲ τίς;

continually recurring in the ensuing dialogue.

910. προσῆκον μηδέν] *If, it being no business of yours, you are hated*: that is, do things worthy of hatred. *Si in iis quae nihil ad te attinent, odium tibi concilias*, as Bergler translates it, and his translation is adopted by Brunck. And the Scholiasts say *εἰ διὰ τῶν πραγμάτων σοὶ μηδὲν διαφερόντων ἀπεχθάνει τοῖς ἀνθράποις*, and again *διὰ τὸ ἐπιχειρεῖν ἀλλοτρίους πράγμασιν*. But it seems very probable, and the Informer's answer makes it almost a certainty, that a line has dropped out, a line recording the conduct which removed the Informer from the ranks of the *χρηστοί*, and made him an object of universal hatred. The translation gives the sense required rather than the strict meaning of the Greek as it stands. The words *προσῆκον μηδέν* are used absolutely.

912. ὁ κέπφε] There is an excellent description of the *κέπφος* in the paraphrase of "Dionysius on Birds" ii. 10. "There is another bird," writes the paraphrast, "which the fishers call the *κέπφος* by reason of its lightness, ἐκ τῆς

*κουφότητος*, for it runs with its feet on the top of the waves. And it is a sign of good-luck to the fishers, for the birds spend their time where there are the largest shoals of fish. And more especially they accompany the tunnies, to eat the scraps left floating of the little fishes which they (the tunnies) tear to pieces with their teeth. So again they follow the dolphins to feed on the blood of the fishes which the dolphins kill. *Moreover they eat the foam of the sea.* And no man can easily catch the *κέπφος* asleep or idle, either on land or at sea, for they are always either hunting or flying." This is so unmistakable a description of the *Stormy Petrel* (*Thalassidroma Pelagica*, Gould 448) which derives its name from walking on the water, like Saint Peter, that the identity of the two birds is universally admitted. The notion that the Petrel eats the foam of the sea is mentioned by Aristotle (N. H. ix. 35) *οἱ δὲ κέπφοι ἀλίσκονται τῷ ἀφρῷ κάπτονται γὰρ αὐτὸν*, and by the Scholiasts here, who say that boys are able to catch it while it is greedily eating the sea-foam

CAR. You virtuous, housebreaker ? When all men hate you  
Meddling with matters which concern you not.

INF. What, think you, booby, it concerns me not  
To aid the State with all my might and main ?

CAR. To aid the State ! Does that mean mischief-making ?

INF. It means upholding the established laws  
And punishing the rogues who break the same.

CAR. I thought the State appointed Justices  
For this one task. INF. And who's to prosecute ?

which they have thrown to inveigle it within their reach. And one of them puns, rather smartly, on the words ἄφρων, *foolish*, and ἄφρος, *foam* ; ὅρνεον ἄφρον, he says, ὅπερ φιλεῖ ἄφρὸν θαλάττιον ἐσθίειν. That the Petrel snaps up the top of the surge is a fact ; but its food is not the sea-foam itself, but the spawn and the tiny mollusca within it. As the Petrel is now far from being considered an example of stupidity, it is perhaps permissible to resort, as I have done, to the "Booby" of the New World.

916. ἐξεπίτηδες] *For that very purpose.*  
ἐπ' αἰτῷ τούτῳ.—Scholiast.

917. κατηγορεῖ δὲ τίς ;] He is merely anticipating the argument of Jeremy Bentham, who throughout his voluminous works loses no opportunity of lauding and magnifying the Common Informer. I will give a few samples from various treatises. "Is the law useful ? To be so it must be executed ; and how is it to be executed without an Informer ? Without this coadjutor, a judge is but an empty name. Each in his sphere, they co-operate towards the same end.

Shall the judge then be held in honour and the Informer, without whom he is nothing, be vilified and contemned ?" (*ἀπεχθήσεται*, supra 910) *Organization of Judicial Establishments*, chap. viii. Tit. 6. And again, "The execution of the law cannot be enforced, unless the violator of it be denounced ; the assistance of the Informer is therefore altogether as necessary and as meritorious as that of the Judge." *Rationale of Reward*, i. 13. And in his *Principles of Penal Law*, ii. 3. (4) he suggests that a law should be passed for the encouragement of Informers, and that its preamble should contain the following statement. "It is the artifice of bad men to seek to draw contempt upon them who by executing the laws would be a check upon their misdeeds. If the law is just, as it ought to be, the Informer is the enemy of no man, but in proportion as that man is an enemy of the rest. In proportion as a man loves his country" (*φιλόπολις*, supra 900) "he will be active in bringing to justice all those who by the breach of the laws entrench on its prosperity." The English pamphleteer

ΚΑ. ὁ βουλόμενος. ΣΤ. οὐκοῦν ἐκεῖνός εἰμ' ἐγώ.  
ώστ' εἰς ἔμ' ἥκει τῆς πόλεως τὰ πράγματα. 920

ΚΑ. νὴ Δία, πονηρόν τάρα προστάτην ἔχει.  
ἐκεῖνο δ' οὐ βούλοι' ἀν, ἡσυχίαν ἔχων  
ξῆν ἀργός; ΣΤ. ἀλλὰ προβατίου βίον λέγεις,  
εἰ μὴ φανεῖται διατριβή τις τῷ βίῳ.

ΚΑ. οὐδ' ἀν μεταμάθοις; ΣΤ. οὐδ' ἀν εἰ δοίης γέ μοι  
τὸν Πλοῦτον αὐτὸν καὶ τὸ Βάττου σίλφιον. 925

ΚΑ. κατάθου ταχέως θοίματιον. ΔΙ. οὐτος, σοὶ λέγει.

ΚΑ. ἔπειθ' ὑπόλυνσαι. ΔΙ. πάντα ταῦτα σοὶ λέγει.

ΣΤ. καὶ μὴν προσελθέτω πρὸς ἔμ' ὑμῶν ἐνθαδὲ  
ὁ βουλόμενος. ΚΑ. οὐκοῦν ἐκεῖνός εἰμ' ἐγώ.

ΣΤ. οἵμοι τάλας, ἀποδύομαι μεθ' ἡμέραν. 930

ΚΑ. σὺ γάρ ἀξιοῦς τάλλοτρια πράττων ἐσθίειν.

ΣΤ. ὁρᾶς ἀ ποιεῖς; ταῦτ' ἐγὼ μαρτύρομαι.

ΚΑ. ἀλλ' οἴχεται φεύγων δὲν εἶχες μάρτυρα.

ΣΤ. οἵμοι περιελημματικόν. ΚΑ. νυνὶ βοᾶς;

has, of course unwittingly, adopted not only the ideas, but the very language, of the Aristophanic Informer.

920. *πονηρὸν προστάτην*] Compare Peace 684, Eccl. 176. He pretends to take the Informer's vaunt *εἰς ἔμ' ἥκει τῆς πόλεως τὰ πράγματα* as if it were a claim to be a *προστάτης τοῦ δῆμου*, the leading demagogue of the day, of whom such a statement might without exaggeration be made. Of Cleophon for example, the *προστάτης* at the close of the Peloponnesian War, Lysias says that for many years διεχέρισε τὰ τῆς πόλεως πάντα. In the Matter of the Goods of Aristophanes 51.

921. *βούλοι' ἀν*] *Are you a man WHO WILLS this?* carrying on the allusion

to the *βούλομαι* of 918 supra, to which he again refers, eight lines below. *διατριβὴ*, in the Informer's retort, corresponds very closely with our *pastime*.

925. *τὸ Βάττου σίλφιον*] Battus was the leader of the colony from Thera to Cyrene, over which he and his descendants reigned for eight generations, their names being alternately Battus and Arcesilaus, see Hdt. iv. 150-64. The last of the dynasty was the fourth Arcesilaus in whose honour Pindar composed his fourth and fifth Pythian odes. Under the Battiadae, Cyrene attained to great wealth and prosperity, its chief export being the famous silphium, highly valued both for its culinary and for its medicinal

CAR. Whoever will. INF. I am that MAN WHO WILL.  
 Therefore, at last, the State depends on me.

CAR. 'Fore Zeus, a worthless leader it has got.  
 Come, WILL you this, to lead a quiet life  
 And peaceful? INF. That's a sheep's life you're describing,  
 Living with nothing in the world to do.

CAR. Then you won't change? INF. Not if you gave me all  
 Battus's silphium, aye and Wealth to boot.

CAR. Put off your cloke! G. M. Fellow, to *you* he's speaking.

CAR. And then your shoes. G. M. All this to *you* he's speaking.

INF. I dare you all. Come on and tackle me  
 Whoever will. CAR. I am that MAN WHO WILL.

INF. O me, they are stripping me in open day.

CAR. You choose to live by mischief-making, do you?

INF. What are you at? I call you, friend, to witness.

CAR. Methinks the witness that you brought has cut it.

INF. O me! I am trapped alone. CAR. Aye now you are roaring.

qualities. It was a sort of giant fennel, comprising probably both the *ferula asafoetida* and the *ferula tingitana*. The Cyrenaeans recognized their debt to this herb by placing its representation on their coins. Probably silphium was at this moment very costly at Athens; so that "all the silphium of Cyrene" would convey the idea of enormous wealth.

928. *προσελθέτο*] The Informer, accustomed to be feared by all, pays no heed to Cario's orders, but dares them to "come on." *Come on who will* he says. *I am that man who will*, responds Cario, borrowing the language which the Informer himself had employed eleven lines before, and so inverting

their respective positions. Cario is now δῆμος, and with the assistance of the Good Man proceeds to strip off the Informer's cloke and shoes.

931. *ἀξιωτ*] *You think fit.* ἀξιον κρίνεις, as the Scholiasts explain the word both here and on 1080 infra.

933. *μάρτυρα*] The witness whom the Informer had with him, has thought it expedient to make his exit; and, as already observed, an Informer without his witness was in a helpless position. It is his recognition of that fact which gives force to his despairing *μόνος* in the following line, and makes him (infra 945) long for a yoke-fellow of the same character as himself.

ΣΤ. οἵμοι μάλ' αὐθις.     ΚΑ. δὸς σύ μοι τὸ τριβώνιον,     935  
     ἵν' ἀμφιέσω τὸν συκοφάντην τουτονί.  
 ΔΙ. μὴ δῆθ'. ιερὸν γάρ ἔστι τοῦ Πλούτου πάλαι.  
 ΚΑ. ἔπειτα ποῦ κάλλιον ἀνατεθήσεται  
     ἢ περὶ πονηρὸν ἀνδρα καὶ τοιχωρύχον;  
     Πλοῦτον δὲ κοσμεῖν ἴματίοις σεμνοῖς πρέπει.     940  
 ΔΙ. τοῖς δὲ ἐμβαδίοις τέ χρήσεται τις; εἰπέ μοι.  
 ΚΑ. καὶ ταῦτα πρὸς τὸ μέτωπον αὐτίκα δὴ μάλα  
     ὥσπερ κοτίνῳ προσπατταλεύσω τουτῷ.  
 ΣΤ. ἀπειμι· γιγνώσκω γάρ ἡττων ὅν πολὺ<sup>ν</sup>  
     ὑμῶν· ἐὰν δὲ σύζυγον λάβω τινὰ<sup>ν</sup>  
     καὶ σύκινον, τοῦτον τὸν ἴσχυρὸν θεὸν  
     ἐγὼ ποιήσω τίμερον δοῦναι δίκην,  
     δτὶ καταλύει περιφανῶς εἰς ὅν μόνος  
     τὴν δημοκρατίαν, οὔτε τὴν βουλὴν πιθῶν  
     τὴν τῶν πολιτῶν οὔτε τὴν ἐκκλησίαν.     945  
 ΔΙ. καὶ μὴν ἔπειδὴ τὴν πανοπλίαν τὴν ἐμὴν  
     ἔχων βαδίζεις, εἰς τὸ βαλανεῖον τρέχε·

935. *οἵμοι μάλ' αὐθις*] This scurvy fellow has the audacity to appropriate to himself the death-cries of Agamemnon and Clytaemnestra. Aesch. Ag. 1343, 1345; Soph. Elect. 1415, 1416. See the note on Frogs 1214.

938. *ἀνατεθήσεται*] 'Ως ἀνάθημα κρεμασθήσεται.—Scholiast. The reminder that the *τριβώνιον* is already a votive offering to Wealth suggests a new idea to Cario. He will treat the Informer as a stand, or a stock of wild olive within the sacred precincts, whereon such votive offerings were commonly suspended in honour of the God. The allusions to this custom by Horace (Odes i. 5. 13-16) and Virgil (Aen. xii.

766-9) are too familiar to be cited here.

943. *κοτίνῳ*] "Οτι ἐπὶ τῶν κοτίνων καὶ ἀλλων δένδρων πανταχοῦ πρὸς τοῖς ιεροῖς προσπατταλεύοντι τὰ ἀναθήματα.—Scholiast. In Virgil, xii. 766, it was in fact on an oleaster that the shipwrecked mariners suspended their dripping garments, as a votive offering to the God who had saved them from the perils of the deep. It would seem from 951 infra that the old shoes are actually nailed or fastened to the Informer's mask which had doubtless been fashioned expressly for that purpose.

946. *καὶ σύκινον*] *Though but a fig-tree one.* The wood of the fig-tree is

INF. O me ! once more. CAR. (*To G. M.*) Hand me your gaberdine,  
I'll wrap this rogue of an Informer in it.

G. M. Nay, that long since is dedicate to Wealth.

CAR. Where can it then more aptly be suspended  
Than on a rogue and housebreaker like this ?  
Wealth we will decorate with nobler robes.

G. M. How shall we manage with my cast-off shoes ?

CAR. Those on his forehead, as upon the stock  
Of a wild olive, will I nail at once.

INF. I'll stay no longer ; for, alone, I am weaker,  
I know, than you ; but give me once a comrade,  
A WILLING one, and ere the day is spent  
I'll bring this lusty God of yours to justice,  
For that, being only one, he is overthrowing  
Our great democracy ; nor seeks to gain  
The Council's sanction, or the Assembly's either.

G. M. Aye run you off, accoutred as you are  
In all my panoply, and take the station

notoriously weak and useless ; *ficulnus*, *inutile lignum*. Hemsterhuys refers to the expressions *σύκινοι ἄνδρες*, *feeble and useless workers*, employed by Theocritus x. 45, and *σύκινη ναῦς*, *a worthless ship*, illustrated by the Paroemiographers ; *τὰ γὰρ σύκινα ξύλα εὐτελῆ καὶ ἀχρηστά*, says Zenobius. It might seem therefore but a feeble prop wherewith to overthrow *τοῦτον τὸν ισχυρὸν θεόν* ; but on the speaker's lips this feeble wood represents a dangerous *συκοφάντης*, a Common Informer like himself. Cf. Wasps 145 and the note there. The Scholiasts say that *σύκινοι* is *ἴσοιν τῷ ἀσθενέστατον τὸ γὰρ ξύλον τῆς συκῆς ἀσθενὲς καὶ ἀνωφελές, ὅθεν καὶ συκίνη ἐπικουρία*.

But they add *σύκινον τὸν συκοφάντην κεκαλυμμένως λέγει, ἀπὸ τῆς συκῆς σχηματίσας τὸ ὄνομα*.

952. *εἰς τὸ βαλανεῖον*] We have seen in the Commentary on 535 supra, that in wintry weather the needy and shivering poor would seek for warmth and comfort by crowding round the bath-room stove. So in the time of Wealth's blindness the Good Man had done. So now that Wealth can see, the Informer will have to do. On *κορυφαῖος* the Scholiast says 'Επεὶ περισταντο περὶ τὸ πῦρ, ὥσπερ χορὸς, ἐν τοῖς βαλανείοις' *κορυφαῖος* δὲ, ὁ ἐν χορῷ πρῶτος.

ἔπειτ' ἐκεῖ κορυφαῖος ἐστηκὼς θέρου.

κάγῳ γὰρ εἶχον τὴν στάσιν ταύτην ποτέ.

ΚΑ. ἀλλ' ὁ βαλανεὺς ἔλξει θύρας<sup>δ</sup> αὐτὸν λαβὼν  
τῶν ὄρχιπέδων· ἵδων γὰρ αὐτὸν γνῶσεται  
ὅτι ἔστ' ἐκείνου τοῦ πονηροῦ κόμματος.  
νῷ δ' εἰσίωμεν, ἵνα προσεύξῃ τὸν θεόν.

955

ΓΡ. ἄρ', ὁ φῖλοι γέροντες, ἐπὶ τὴν οἰκίαν  
ἀφίγμεθ' ὅντως τοῦ νέου τούτου θεοῦ,  
ἢ τῆς ὁδοῦ τὸ παράπαν ἡμαρτήκαμεν;

960

ΧΟ. ἀλλ' ἵσθ' ἐπ' αὐτὰς τὰς θύρας ἀφιγμένη,  
ῳ μειρακίσκη· πυνθάνει γὰρ ὡρικῶς.

ΓΡ. φέρε νυν ἐγὼ τῶν ἔνδοθεν καλέσω τινά.

ΧΡ. μὴ δῆτ'. ἐγὼ γὰρ αὐτὸς ἔξελήλυθα.  
ἀλλ' ὅ τι μάλιστ' ἐλήλυθας λέγειν σ' ἔχρην.

965

ΓΡ. πέπονθα δεινὰ καὶ παράνομ', ὁ φίλτατε·  
ἀφ' οὐ γὰρ ὁ θεὸς οὐτος ἥρξατο βλέπειν,  
ἀβίωτον εἶναί μοι πεποίηκε τὸν βίον.

ΧΡ. τί δ' ἔστιν; ἢ που καὶ σὺ συκοφάντρια  
ἐν ταῖς γυναιξὶν ἥσθα;      ΓΡ. μὰ Διὸς ἐγὼ μὲν οὔ.

970

ΧΡ. ἀλλ' οὐ λαχοῦσ' ἔπινες ἐν τῷ γράμματι;

958. νῷ δ' εἰσίωμεν] The Informer had disappeared after line 950; and now the Good Man and Cario enter the house; and the Chorus are alone in the orchestra. But almost immediately an Old Lady with the flowery frock (infra 1199) and the juvenile manners (infra 963) of a young love-sick girl appears upon the stage. With her is an attendant, carrying cakes and sweet-meats on a tray.

959. ἄρ', ὁ φῖλοι] "Ita solent percontari locorum ignari, cum aedes alicuius quaerunt; Soph. Elect. 1098

ἄρ', ὁ γυναικες, ὁρθά τ' εἰσηκούσαμεν  
'Ορθῶς δ' ὁδοιποροῦμεν ἐνθα χρῆσομεν; Id. Oed. Tyr. 924 ἄρ' ἀν παρ' ὑμῶν, ὁ ξένοι,  
μάθοιμ' ὅπου Τὰ τοῦ τυράννου δώματ' ἔστιν  
Οἰδίπον; vide nostrum infra 1171."—Bergler. The first line of the reply to this question is taken, with a slight variation, from Frogs 436.

965. αὐτὸς] This may mean either *I myself*, the Master, as in Frogs 520 (see the note there): or, more probably, *of myself, meā sponte*, as in Peace 638, Lys. 1107.

970. καὶ σὺ συκοφάντρια] It cannot,

I held erewhile beside the bath-room fire,  
The Coryphaeus of the starvelings there.

CAR. Nay, but the keeper of the baths will drag him  
Out by the ears ; for he'll at once perceive  
The man is metal of the baser sort.  
But go we in that you may pray the God.

OLD LADY. Pray have we really reached, you dear old men,  
The very dwelling where this new God dwells ?  
Or have we altogether missed the way ?

CHOR. No, you have really reached his very door,  
You dear young girl ; for girl-like is your speech.

O. L. O, then, I'll summon one of those within.

CH. Nay for, unsummoned, I have just come out.  
So tell me freely what has brought you here.

O. L. O, sad, my dear, and anguished is my lot,  
For ever since this God began to see  
My life's been not worth living ; all through him.

CH. What, were you too a she-informer then  
Amongst the women ? O. L. No indeed, not I.

CH. Or, not elected, sat you judging—wine ?

I think, he doubted that this is a direct reference to the Informer who has just left the stage ; and some have therefore supposed that Chremylus and not Cario must have been the interlocutor in the preceding scene. But this is not a necessary inference. Attic Comedy did not trouble itself about inconsistencies and probabilities. It did not expect a spectator to say *How did Chremylus know anything about the συκοφάντης ?* The audience knew all about him, and that was enough.

972. *ἐν τῷ γράμματι*] When all the ten

Courts were sitting, each of the ten dicastic sections would draw at the balloting booths the letter of the Court-house in which it was that day to sit. But after the downfall of the Empire there would rarely be sufficient business to occupy all the Courts, and therefore some of the sections would draw blanks, and so would that day hold no sitting, and draw no pay. See the Commentary on Eccl. 681-3, and on 277 supra. But some of the poorer citizens would now, as at the date of the Wasps (see lines 304-12 of that

ΓΡ. σκώπτεις· ἔγῳ δὲ κατακέκνισμαι δειλάκρα.

ΧΡ. οὐκονν ἐρεῖς ἀνύσασα τὸν κνισμὸν τίνα;

ΓΡ. ἀκούε νυν. ἦν μοι τι μειράκιον φίλον,  
πενιχρὸν μὲν, ἀλλως δὲ εὐπρόσωπον καὶ καλὸν  
καὶ χρηστόν· εἰ γάρ του δεηθείην ἔγῳ,  
ἀπαντ' ἐποίει κοσμίως μοι καὶ καλῶς·  
ἔγῳ δὲ ἐκείνῳ γ' αὐτὸν πάνθ' ὑπηρέτουν.

ΧΡ. τί δὲ ἦν ὅτι σου μάλιστ' ἐδεῖθ' ἐκάστοτε;

ΓΡ. οὐ πολλά· καὶ γὰρ ἐκνομίως μὲν ἡσχύνετο.  
ἀλλ' ἀργυρίου δραχμὰς ἀντὶ τῆτος εἴκοσιν  
εἰς ἴματιον, ὀκτὼ δὲ ἀντὶ εἰς ὑποδήματα·  
καὶ ταῖς ἀδελφαῖς ἀγοράσαι χιτώνιον  
ἐκέλευσεν ἀντί, τῇ μητρί θεῷ ἴματίδιον·  
πυρῶν τ' ἀντὶ ἐδεήθη μεδίμνων τεττάρων.

ΧΡ. οὐ πολλὰ τοίνυν μὰ τὸν Ἀπόλλω ταῦτα γε  
εἴρηκας, ἀλλὰ δῆλον ὅτι σὸν ἡσχύνετο.

ΓΡ. καὶ ταῦτα τοίνυν οὐχ ἔνεκεν μισητίας  
αἰτεῖν μὲν ἔφασκεν, ἀλλὰ φιλίας οὔνεκα,  
ἴνα τούμδον ἴματιον φορῶν μεμνῆτο μου.

ΧΡ. λέγεις ἐρῶντ' ἄνθρωπον ἐκνομιώτατα.

ΓΡ. ἀλλ' οὐχὶ νῦν ἔθ' οὐ βδελυρὸς τὸν νοῦν ἔχει  
τὸν αὐτὸν, ἀλλὰ πολὺ μεθέστηκεν πάνυ.

975

980

985

990

play), depend for their meals on their dicastic pay, and many, it appears, were the fraudulent devices to which they would resort to obtain it. One would attempt to sit in a dicastic section with which he was not really empanelled; that is the meaning of the present passage. Another would contrive to enter his name in more than one list, so as to diminish the chance of a blank; that is the meaning of 1166, 1167 infra. Frauds of this kind,

if detected, were visited with condign punishment: *εἴ τις δικαστὴς εἰσῆγει μὴ κληρώθεις εἰς τὸ δικαστήριον, διαφόρως ἔζημούτο*, Scholiast at 277. See Fritzsche, De Sortitione Judicium, pp. 58, 59. Here *ἔπινες* is substituted for *ἔδικαζες* (or, as Mr. Green suggests, for *ἔκρινες*), for the sake of the familiar joke on the alleged bibulous propensities of Athenian women; and partly also because (except in a *γυναικοκρατία*) women of course could take no part in dicastic proceedings.

O. L. You jest ; but I, poor soul, am misery-stung.  
 CH. What kind of misery stings you ? tell me quick.  
 O. L. Then listen. I'd a lad that loved me well,  
     Poor, but so handsome, and so fair to see,  
     Quite virtuous too ; whate'er I wished, he did  
     In such a nice and gentlemanly way ;  
     And what he wanted, I in turn supplied.  
 CH. What were the things he asked you to supply ?  
 O. L. Not many : so prodigious the respect  
     In which he held me. 'Twould be twenty drachmas  
     To buy a cloke and, maybe, eight for shoes ;  
     Then for his sisters he would want a gown,  
     And just one mantle for his mother's use,  
     And twice twelve bushels of good wheat perchance.  
 CH. Not many truly were the gifts he asked !  
     'Tis plain he held you in immense respect.  
 O. L. And these he wanted not for greed, he swore,  
     But for love's sake, that when my robe he wore,  
     He might, by that, remember me the more.  
 CH. A man prodigiously in love indeed !  
 O. L. Aye, but the scamp's quite other-minded now.  
     He's altogether changed from what he was.

977. *καὶ χρηστόν]* This seems an attempt to explain, what certainly needs explanation, how it was that Wealth had thought fit to enrich a youth of such questionable antecedents. So again *infra* 1003.

982. *δραχμὰς εἴκοσιν]* Twenty drachmas for a cloke, and eight for a pair of shoes, appear to have been considerably above the usual prices of these articles ; and Boeckh observes that the youth must either have been asking for a larger sum

than he intended to pay, or have contemplated the purchase of some specially costly kinds ; *Public Economy* i. 18. In her love for the youth, the Old Lady thinks little of the presents she lavished upon him, but we are obviously intended to regard them as of considerable magnitude, and the answer of Chremylus is merely ironical.

989. *μυσητίας]* *Greed.* *Birds* 1620.  
*μυσητία· ἡ πρὸς δτιοῦν ἀχαι·ις ἀπληστία.*—*Photius.*

έμου γὰρ αὐτῷ τὸν πλακοῦντα τουτονὶ  
καὶ τᾶλλα τάπι τοῦ πίνακος τραγήματα  
ἐπόντα πεμψάσης, ὑπειπούσης θ' ὅτι  
εἰς ἐσπέραν ἤξοιμι,    XΡ. τί σ' ἔδρασ'; εἰπέ μοι.

995

ΓΡ. ἀμητα προσαπέπεμψεν ἡμῖν τουτονὶ,  
ἔφ' φ' τ' ἐκεῖσε μηδέποτέ μ' ἐλθεῖν ἔτι,  
καὶ πρὸς ἐπὶ τούτοις εἶπεν ἀποπέμπων ὅτι  
πάλαι ποτ' ἥσαν ἀλκιμοὶ Μιλήσιοι.

1000

ΧΡ. δῆλον ὅτι τοὺς τρόπους τις οὐ μοχθηρὸς ἦν.  
ἔπειτα πλουτῶν οὐκέθ' ἥδεται φακῆ·  
πρὸ τοῦ δ' ὑπὸ τῆς πενίας ἄπαντ' ἐπήσθιεν.

1005

ΓΡ. καὶ μὴν πρὸ τοῦ γ' ὅσημέραι νῆ τῷ θεῷ  
ἐπὶ τὴν θύραν ἐβάδιξεν ἀεὶ τὴν ἐμήν.

ΧΡ. ἐπ' ἐκφοράν;    ΓΡ. μὰ Δι', ἀλλὰ τῆς φωνῆς μόνον

998. *εἰς ἐσπέραν*] The time for lovers' meetings. See *infra* 1201, *Peace* 966, *Lys.* 412, *Eccl.* 1047.

999. *ἀμητα προσαπέπεμψεν*] Εἶδος πλακοῦντος γαλακτώδους. οὐ μόνον οὐκ ἐδέξατο τὰ δῶρά μου, ἀλλὰ καὶ οἴκοθεν ἐπεμψέ μοι ἄλλο πλακοῦντιον.—Scholiast. But the

Scholiast has not seen the point, neither have the Commentators. These are in the nature of wedding presents, sent by the Old Lady to her lover, as by a bridegroom to the bride. See *Athenaeus* xiv. chaps. 49, 50. Thus *Alexis*, in his *Homoea*, says—

No, by Asclepius, I've no joy in suppers,  
But, O, I do love bon-bons (*τραγήματα*).  
For these the bridegrooms, so I'm told, are wont  
To bring their brides.  
With cream-cakes (*ἀμητας*), hare, and thrushes. O, I am  
So fond of these.

And in the same chapter *Athenaeus* quotes from the *Gynaecomania* of *Amphis*, where one speaker enumerates as refined pleasures—

ἀμητεῖς, οἶνος ἥδες, φὰ, σησαμαῖ,  
μύρον, στέφανος, αὐλητρίς.

And the other exclaims ὦ Διοσκόρω—

ὄνδρατα τῶν δάδεκα θεῶν διελήλυθας.

1002. *πάλαι ποτ' ἥσαν*] “The Milesians, before they became immersed in luxury, overcame the Scythians, as *Ephorus* says, and founded the towns on the Hellespont, and colonized the Euxine sea with splendid cities; and all men flocked to Miletus. But when they gave themselves up to pleasure and luxury, the manhood of their city ebbed away,

So when I sent him this delicious cake,  
 And all these bon-bons here upon the tray,  
 Adding a whispered message that I hoped  
 To come at even— CH. Tell me what he did ?

O. L. He sent them back, and sent this cream-cake too,  
 Upon condition that I come no more ;  
 And said withal, *Long since, in war's alarms*  
*Were the Milesians lusty men-at-arms.*

CH. O, then the lad's not vicious ; now he's rich  
 He cares for broth no longer, though before,  
 When he was poor, he snapped up anything.

O. L. O, by the Twain, and every day before,  
 He used to come, a suppliant, to my door.

CH. What, for your funeral ? O. L. No, he was but fain

as Aristotle says, and there sprang up a proverb Πάλαι ποτ' ἡσαν ἀλκιμοὶ Μιλήσιοι," Athenaeus xii. 26. The line was originally composed by Anacreon, and was afterwards delivered by the oracle at Branchidae as a response to the Carian delegates who inquired whether they should accept the alliance of the Milesians against King Dareius. Such is the account given by the Scholiast here, and by the Paroemiographers (Bodleian 776, Zenobius v. 80, Gaisford pp. 95, 368). Phrases of this kind signify that the state of things to which they refer exists no longer; like Virgil's *fuit Ilium*, "Ilium is a thing of the past"; and as, in Measure for Measure, Isabella, abandoning all hope of saving her brother's life, exclaims "I had a brother then," meaning that she has one no longer. So Cicero, returning from the execution of Catili-

line's accomplices, announced their fate by the single word *Vixerunt* (ζέησαν, Plutarch, Cic. 22); and so Corbulo, recalled by his Master's jealousy from the scene of his anticipated triumphs, merely remarked ὡ μακάριοι οἱ πάλαι ποτε στρατηγῆσαντες (Dio Cassius lx. 30); *beatos quondam duces Romanos*, Tacitus, Ann. xi. 20. Cf. Wasps 1060.

1003. οὐ μοχθηρός] Here again the poet attempts to show that the youth was not an altogether unworthy recipient of Wealth's bounty. See on 977 supra. It was not to gratify his inherent vicious propensities that he responded to the Old Lady's advances. His poverty and not his will consented.

1008. ἐπ' ἐκφοράν] *To your funeral.* See Eccl. 926 and the note there. *ἐκφέρειν* may almost be described as the technical word for "bearing out" the dead.

έρῶν ἀκοῦσαι.    Xp. τοῦ λαβεῖν μὲν οὖν χάριν.  
 ΓΡ. καὶ νὴ Δί' εὶ λυπουμένην αἴσθοιτό με,  
 νηττάριον ἀν καὶ φάτιον ὑπεκορίζετο.    1010  
 Xp. ἔπειτ' ἵσως γῆτησ' ἀν εἰς ὑποδήματα.  
 ΓΡ. μυστηρίοις δὲ τοῖς μεγάλοις ὀχουμένην  
 ἐπὶ τῆς ἀμάξης ὅτι προσέβλεψέν μέ τις,  
 ἐτυπτόμην διὰ τοῦθ' ὅλην τὴν ἡμέραν.  
 οὕτω σφόδρα ζηλότυπος ὁ νεανίσκος ἦν.    1015  
 Xp. μόνος γὰρ ἥδεθ', ὡς ἔοικεν, ἐσθίων.  
 ΓΡ. καὶ τάς γε χεῖρας παγκάλας ἔχειν μ' ἔφη.  
 Xp. ὅπότε προτείνοιέν γε δραχμὰς εἴκοσιν.  
 ΓΡ. ὅξειν τε τῆς χροιᾶς ἔφασκεν ἥδυ μουν.    1020  
 Xp. εὶ Θάσιον ἐνέχεις, εἰκότως γε νὴ Δία.  
 ΓΡ. τὸ βλέμμα θ' ὡς ἔχοιμι μαλακὸν καὶ καλόν.  
 Xp. οὐ σκαιὸς ἦν ἀνθρωπος, ἀλλ' ἡπίστατο  
 γραὸς καπρώσης τάφοδια κατεσθίειν.  
 ΓΡ. ταῦτ' οὖν ὁ θεὸς, ὡς φίλ' ἀνερ, οὐκ ὄρθως ποιεῖ,  
 φάσκων βοηθεῖν τοῖς ἀδικουμένοις ἀεί.    1025  
 Xp. τί γὰρ ποιήσει; φράζε, καὶ πεπράξεται.  
 ΓΡ. ἀναγκάσαι δίκαιον ἔστι νὴ Δία  
 τὸν εὖ παθόνθ' ὑπὲρ ἐμοῦ πάλιν μ' ἀντευποιεῖν.  
 ἡ μηδ' ὅτιον ἀγαθὸν δίκαιος ἔστ' ἔχειν.    1030  
 Xp. οὐκονν καθ' ἔκαστην ἀπεδίδον τὴν νύκτα σοι;

1013. *μυστηρίοις τοῖς μεγάλοις*] That is, in the great procession from Athens to Eleusis, the earlier stages of which are so vividly brought before us in the Frogs. For, as was observed in the Commentary on line 401 of that play, ladies drove the twelve miles in their carriages.—It is much to be regretted that Professor Tucker in his handy little edition of the Frogs just published, should have repeated the strange theory

(which he had previously advanced in the Classical Review) that Aristophanes is there describing the *Little Mysteries*; a theory which destroys the whole significance of the episode, and appears to spring mainly from a confusion of the *λειμῶν* upon which the Chorus are standing at its commencement, with the *λειμῶνες*, the Thriasian and Eleusinian plains, for which they are departing at its close. The expression *οἱ*

My voice to hear.    C.H. Your bounty to obtain.

O. L. When in the dumps, he'd smother me with love  
Calling me "little duck" and "little dove."

C.H. And then begged something for a pair of shoes.

O. L. And if perchance, when riding in my coach  
At the Great Mysteries, some gallant threw  
A glance my way, he'd beat me black and blue,  
So very jealous had the young man grown.

C.H. Aye, Aye, he liked to eat his cake alone.

O. L. He vowed my hands were passing fair and white.

C.H. With twenty drachmas in them—well he might.

O. L. And much he praised the fragrance of my skin.

C.H. No doubt, no doubt, if Thasian you poured in.

O. L. And then he swore my glance was soft and sweet.

C.H. He was no fool : he knew the way to eat  
The goodly substance of a fond old dame.

O. L. O then, my dear, the God is much to blame.  
He said he'd right the injured, every one.

C.H. What shall he do ? speak, and the thing is done.

O. L. He should, by Zeus, this graceless youth compel  
To recompense the love that loved him well ;  
Or no good fortune on the lad should light.

C.H. Did he not then repay you every night ?

*μεμνημένοι*, used *simpliciter*, can only mean persons fully and finally initiated into the highest Eleusinian mysteries.

1019. *δραχμὰς ἔκοσιν*] The sum mentioned in line 982 supra.

1021. *Θάσιον*] For the Thasian was one of the choicest, and quite the most fragrant, of the old Greek wines. It is thrice mentioned in these Comedies, and on each occasion allusion is made to its incomparable bouquet. See Lysi-

strata 196, 206. Eccl. 1119 and the Commentary there.

1024. *καπρώσης*] *Ἐρωτομανοῦς*. *ἔφόδια λέγονται κυρίως ἀ ἔχει τις εἰς δαπάνην ἐν τῇ ὁδῷ (journey-money)*· *νῦν δὲ καταχρηστικῶς τὰ περιόντα αὐτῆς χρήματα*.—Scho-liast.

1030. *δίκαιος ἔστ']* *Otherwise he does not deserve to receive any benefit from Wealth*. For this use of *δίκαιος* see Clouds 1283, 1434.

ΓΡ. ἀλλ' οὐδέποτέ με ἔσταν ἀπολείψειν ἔφη.  
 ΧΡ. ὁρθῶς γε· νῦν δέ γ' οὐκέτι σε ἔγν οἴεται.  
 ΓΡ. ὑπὸ τοῦ γὰρ ἄλγους κατατέτηκ', ω φίλτατε.  
 ΧΡ. οὐκ, ἀλλὰ κατασέσηπας, ως γ' ἐμοὶ δοκεῖ.  
 ΓΡ. διὰ δακτυλίου μὲν οὖν ἔμεγ' ἀν διελκύσαις.  
 ΧΡ. εἰ τυγχάνοι γ' ὁ δακτύλιος ὅν τηλία.  
 ΓΡ. καὶ μὴν τὸ μειράκιον τοδὶ προσέρχεται,  
 οὐπερ πάλαι κατηγοροῦσα τυγχάνω·  
 ἔοικε δ' ἐπὶ κῶμον βαδίζειν. ΧΡ. φαίνεται.  
 στεφάνους γέ τοι καὶ δᾶδ' ἔχων πορεύεται. 1035  
 ΝΕΑ. ἀσπάζομαι. ΓΡ. τί φησιν; ΝΕΑ. ἀρχαία φίλη,  
 πολιὰ γεγένησαι ταχύ γε νὴ τὸν οὐρανόν.  
 ΓΡ. τάλαιν' ἔγώ τῆς ὕβρεος ἥσ ὕβρίζομαι.  
 ΧΡ. ἔοικε διὰ πολλοῦ χρόνου σ' ἔορακέναι. 1040  
 ΓΡ. ποίου χρόνου, ταλάνταθ', δις παρ' ἐμοὶ χθὲς ἥν;  
 ΧΡ. τούναντίον πέπονθε τοῖς πολλοῖς ἄρα·  
 μεθύων γὰρ, ως ἔοικεν, δεξύτερον βλέπει.  
 ΓΡ. οὐκ, ἀλλ' ἀκόλαστός ἐστιν ἀεὶ τὸν τρόπους.  
 ΝΕΑ. ὁ Ποντοπόσειδον καὶ θεοὶ πρεσβυτικὸν,  
 ἐν τῷ προσώπῳ τῶν ρυτίδων ὅσας ἔχει. 1045  
 ΓΡ. ἀ ἀ,  
 τὴν δᾶδα μή μοι πρόσφερ'. ΧΡ. εὖ μέντοι λέγει.  
 ἐὰν γὰρ αὐτὴν εἰς μόνος σπινθῆρ λάβῃ,

1033. οὐκέτι σε ἔγν] He considers you dead, now that you are of no further use to him. A very similar idea is expressed in the *Truculentus* of Plautus i. 2. 62-5.

1036. διὰ δακτυλίου] "When I was about thy years, Hal, I could have crept into any alderman's thumb-ring," says Falstaff in the first part of *Henry IV*. The phrase in the text was, or became, a proverb, ἐπὶ τῶν διὰ λύπην ἥ

νόσου *ἰσχυῶν γινομένων*. Diogenianus iv. 30, Zenobius iii. 18 (Gaisford's *Paroemiographers*, pp. 185, 284). *τηλία* in the next line is a word of many meanings; but here it appears to signify the hoop of a sieve; *κοσκίνον κύκλος*, Scholiast; ἡ περιφέρεια *κοσκίνου*, Horus in *Etymol. Magn.*

1040. ἐπὶ κῶμοι] He has been to a wine-party, and is now coming away

O. L. He'd never leave me all my life, he said.  
 CH. And rightly too ; but now he counts you dead.  
 O. L. My dear, with love's fierce pangs I've pined away.  
 CH. Nay rather, grown quite rotten, I should say.  
 O. L. O, you could draw me through a ring, I know.  
 CH. A ring ? A hoop that round a sieve could go.  
 O. L. O, here comes he of whom I've been complaining  
     All this long while ; this is that very lad !  
     Bound to some revel surely. CH. So it seems.  
     At least, he has got the chaplets and the torch.  
 YOUTH. Friends, I salute you. O. L. Eh ? YOUTH. Mine ancient flame,  
     How very suddenly you've got grey hair.  
 O. L. O me, the insults I am forced to bear.  
 CH. 'Tis years since last he saw you, I dare say.  
 O. L. What years, you wretch ? He saw me yesterday !  
 CH. Why then his case is different from the rest ;  
     When in his cups, methinks, he sees the best.  
 O. L. No, this is just his naughty, saucy way.  
 YOUTH. O Gods of ehd ! Poseidon of the Main !  
     What countless wrinkles does her face contain !  
 O. L. O ! O !  
     Keep your torch off me, do. CH. In that she's right.  
     For if one spark upon her skin should light,

for a drunken revel, of which the wreath and the torch were the usual accompaniments. See Eccl. 691, 692 and the note there. He is of course in a merry mood, and seeing a man and woman standing in the way, begins to salute them, but stops short on perceiving that it is his ancient flame, and changes his mode of address. His first word, *ἀσπάζομαι*, seems to have raised

a little flutter of hope in the Old Lady's bosom, which is quickly dispelled as he proceeds.

1050. *Ποντοπόστειδον*] This compound, which does not occur elsewhere, is a mere comic, we might perhaps say, a mere reveller's equivalent of *πόντιε Πόστειδον*. The youth has, at all events, got hold of the right Poseidon. See supra 396.

ώσπερ παλαιὰν εἰρεσιώνην καύσεται.

NEA. βούλει διὰ χρόνου πρός με παιᾶται ; GR. ποῖ, τάλαν ; 1055

NEA. αὐτοῦ, λαβοῦντα κάραν. GR. παιδιὰν τίνα ;

NEA. πόσους ἔχεις ὀδόντας. XP. ἀλλὰ γνώσομαι  
κάγωγ'. ἔχει γὰρ τρεῖς ἵσως ἢ τέτταρας.

NEA. ἀπότισον ἔνα γὰρ γόμφιον μόνον φορεῖ.

GR. ταλάντατ' ἀνδρῶν, οὐχ ὑγιαίνειν μοι δοκεῖς,  
πλυνόν με ποιῶν ἐν τοσούτοις ἀνδράσιν. 1060

NEA. δναιο μένταν, εἴ τις ἐκπλύνειέ σε.

XP. οὐ δῆτ', ἐπεὶ νῦν μὲν καπηλικῶς ἔχει,  
εἰ δ' ἐκπλυνεῖται τοῦτο τὸ ψιμύθιον,  
δύψει κατάδηλα τοῦ προσώπου τὰ ράκη. 1065

GR. γέρων ἀνὴρ ἀν οὐχ ὑγιαίνειν μοι δοκεῖς.

NEA. πειρᾶ μὲν οὖν ἵσως σε καὶ τῶν τιτθίων  
ἔφαπτεται σου λανθάνειν δοκῶν ἐμέ.

GR. μὰ τὴν Ἀφροδίτην, οὐκ ἐμοῦ γ', ὁ βδελυρὲ σύ.

XP. μὰ τὴν Ἐκάτην, οὐ δῆτα· μαινούμην γὰρ ἄν.  
ἀλλ', ὁ νεανίσκ', οὐκ ἐώ τὴν μείρακα  
μισεῖν σε ταύτην. NEA. ἀλλ' ἔγωγ' ὑπερφιλῶ. 1070

1054. *εἰρεσιώνην*] This is the harvest wreath, already mentioned in Knights 729 and Wasps 399, and fully described in the note to the latter passage. It was an olive-branch wreathed with wool in which were stuck figs, bread-cakes, and vessels of honey, oil, and wine, symbols of the harvest and the vintage. These branches, after being carried about in the festival were hung out above the door of the house, as was the case with the harvest wreaths in the Knights and the Wasps, and would presently become as dry and combustible as tinder.

1057. *όδόντας*] The Scholiast says δέον

εἰπεῖν κάρυν, εἰπεν ὀδόντας ὡς πρὸς γραῦν, and explains that this was a child's game, something like the "even or odd" mentioned supra 816. One boy took some nuts, and holding up his closed hand, asked *How many have I got?* And if the other guessed right, he won the nuts; but if he guessed wrong, he had to pay, the Scholiast says as many as the first boy had in his hand; but more probably, I imagine, the difference between his guess and the right number. In the Euthydemus of Plato, chap. 21, Ctesippus says to one of the Sophists Οἰσθ' Εὐθύδημον, δπόσους ὀδόντας ἔχει, καὶ δ Εὐθύδημος

'Twould set her blazing, like a shrivelled wreath.

YOUTH. Come shall we play together? O. L. Where? for shame!

YOUTH. Here with some nuts. O. L. And what's your little game?

YOUTH. How many teeth you've got. CH. How many teeth?

I'll make a guess at that. She's three, no, four.

YOUTH. Pay up; you've lost: one grinder, and no more.

O. L. Wretch, are you crazy that you make your friend  
A washing-pot before so many men?

YOUTH. Were you well washed, 'twould do you good belike.

CH. No, no, she's got up for the market now.

But if her white-lead paint were washed away,  
Too plain you'd see the tatters of her face.

O. L. So old and saucy! Are you crazy too?

YOUTH. What, is he trying to corrupt you, love,  
Toying and fondling you when I'm not looking?

O. L. By Aphrodite, no, you villain you!

CH. No, no, by Hecate, I'm not so daft.  
But come, my boy, I really can't allow you  
To hate the girl. YOUTH. Hate her? I love her dearly.

*ὅπσοντος σύ*; but though the language employed resembles that of the present passage, there is of course no allusion there to the childish game.

1061. *πλυνόν με ποιῶν*] *Making me your washpot*, sousing me with dirty water, that is, with abuse. The verb *πλύνειν* is frequently used in this sense, as in Ach. 381; St. Chrys. Hom. XXV in Hebr. (231 A).

1064. *ψιρύθιον*] *White lead, ceruse*, used to whiten the complexion. See the notes on Eccl. 878 and 929.

1066. *οὐχ ὑγαινεῖν μοι δοκεῖς*] She addresses to Chremylus the very words which, six lines above, she had addressed

to the Youth. She is an objectionable old lady, but one cannot help feeling a little pity for her at the way she is being baited by both the old man and the young man.

1070. *μὰ τὴν Ἐκάτην*] The old lady having used a girl's oath, *μὰ τὴν Ἀφροδίτην*, quite inappropriate to her age and appearance, the old man responds with a woman's oath, *μὰ τὴν Ἐκάτην*, equally inappropriate to his sex. On the wife's oath by Hecate, supra 764, the Scholiast says *καθὰ γυνὴ τὴν Ἐκάτην ὅμνει*. See Lys. 443, 738, Thesm. 858, Eccl. 70, 1097, and the note on Frogs 1362.

ΧΡ. καὶ μὴν κατηγορεῖ γέ σου.	ΝΕΑ. τί κατηγορεῖ;	
ΧΡ. εἶναι σ' ὑβριστήν φησι καὶ λέγειν ὅτι		
πάλαι ποτ' ἥσαν ἀλκιμοὶ Μιλήσιοι.		
ΝΕΑ. ἐγὼ περὶ ταύτης οὐ μαχοῦμαί σοι,	ΧΡ. τὸ τί;	1075
ΝΕΑ. αἰσχυνόμενος τὴν ἡλικίαν τὴν σὴν, ἐπεὶ		
οὐκ ἀν ποτ' ἀλλω τοῦτο γ' ἐπέτρεπον ποιεῦν·		
νῦν δὲ ἀπιθεὶ χαίρων συλλαβθὲν τὴν μείρακα.		
ΧΡ. οὐδὲ οὐδα τὸν νοῦν· οὐκέτ' ἀξιοῖς ἵσως		1080
εἶναι μετ' αὐτῆς.	ΓΡ. δὲ ἐπιτρέψων ἐστὶ τίς;	
ΝΕΑ. οὐκ ἀν διαλεχθείην διεσπλεκωμένη		
ὑπὸ μυρίων ἐτῶν γε καὶ τρισχιλίων.		
ΧΡ. δόμως δὲ ἐπειδὴ καὶ τὸν οἶνον ἡξίους		
πίνειν, συνεκποτέ ἐστι σοι καὶ τὴν τρύγα.		
ΝΕΑ. ἀλλ' ἐστι κομιδὴ τρὺξ παλαιὰ καὶ σαπρά.		
ΧΡ. οὐκοῦν τρύγοιπος ταῦτα πάντ' ιάσεται.		
ΝΕΑ. ἀλλ' εἰσιθ' εἴσω· τῷ θεῷ γὰρ βούλομαι		1085
ἐλθὼν ἀναθεῖναι τοὺς στεφάνους τούσδε οὐδὲ ἔχω.		
ΓΡ. ἐγὼ δέ γ' αὐτῷ καὶ φράσαι τι βούλομαι.		
ΝΕΑ. ἐγὼ δέ γ' οὐκ εἰσειμι.	ΧΡ. θάρρει, μὴ φοβοῦ.	
		1090

1079. *τὴν μείρακα*] *The girl* as you call her, supra 1071. The words which follow *οἴδ' οἴδα τὸν νοῦν* are repeated from Frogs 580. As to *ἀξίοις* see the note on 931 supra.

1081. ὁ δὲ ἐπιτρέψων ἐστὶ τίς ; ] These are perplexing words, and I am by no means sure of their meaning. But I think that the speaker is referring to the Youth's last remark that he will permit Chremylus to carry her off. That act therefore there is *one who will permit*, ὁ ἐπιτρέψων. But when it becomes a question of the youth's deserting her, *who is it will permit that?* who is ὁ ἐπιτρέψων there? Dobree refers to a line of Machon (Athenaeus xiii. chap.

43, p. 580 D), *tis δ' ὁ ἐπιτρέψων ἐστὶ σοι* ; And possibly *tis ὁ ἐπιτρέψων* was a legal or technical formula of some sort. Hemsterhuys translates “*fierine potest ut quisquam permittat et iustum putet ne quid rei amplius ipsi pro solita consuetudine mecum sit? tam bene munitum esse suum in hunc adolescentem ius anus arbitrabatur.*” And to the like effect Fischer and Beck. Others explain the words otherwise. Dr. Rutherford (Classical Review, x. 100) says “When Chremylus tells the young man that he can see that he no longer cares to keep company with the old woman, she turns to the spectators and with

CH. Yet she complains of YOUTH. What? CH. Your flouts and jeers,  
 Sending her word *Long since, in war's alarms*  
*Were the Milesians lusty men-at-arms.*

YOUTH. Well, I won't fight you for her sake, CH. How mean you?

YOUTH. For I respect your age, since be you sure  
 It is not everybody I'd permit  
 To take my girl. You, take her and begone.

CH. I know, I know your drift; no longer now  
 You'd keep her company. O. L. Who'll permit *that*?

YOUTH. I won't have anything to do with one  
 Who has been the sport of thirteen thousand—suns.

CH. But, howsoever, as you drank the wine,  
 You should, in justice, also drink the dregs.

YOUTH. Pheugh! they're such very old and fusty dregs!

CH. Won't a dreg-strainer remedy all that?

YOUTH. Well, go ye in. I want to dedicate  
 The wreaths I am wearing to this gracious God.

O. L. Aye then, I want to tell him something too.

YOUTH. Aye then, I'll not go in. CH. Come, don't be frightened.

supreme confidence in her charms, demands 'Is there a man of you all who will let him keep company with me?'" But this really seems exactly the reverse of her meaning. It is his *desertion* of her, and not his keeping company with her, which requires the permission that it will not obtain. Nor does she anywhere display any confidence in the power of her own charms.

1082. *διεσπλεκωμένη*] *Συνονσιασμένη*, *διεφθαρρένη*.—Scholiast. From *σπλεκώ*, or *πλεκώ*, akin to *πλέκω*. Cf. Lys. 152. *One who has been embraced by 13,000 ἑτῶν*, an expression intended to suggest 13,000 *comrades* (from *ἑτης*) but really meaning

13,000 *years* (from *ἕτος*). *λίαν πολλῶν πολιτῶν*, says one Scholiast; *χρόνων ἂν πολιτῶν*, another; *τὸ ἑτῶν προσέθηκε, σκώπτων αὐτὴν ὡς γραῦν*, a third. Perhaps the word *suns* in the translation may be taken as a play upon *sons*. 13,000 is of course the usual comic exaggeration; and the number thirteen, as Van Leeuwen observes, is often used to signify a round or indefinite number; cf. supra 194, 846. And see the remarks of Mr. Elmore and Dr. Postgate in Classical Review, xix. 436. The words *οὐκ ἀν διαλεχθεῖν, I will have no converse with, I will have nothing to do with*, occur in the like sense in Clouds 425.

οὐ γὰρ βιάσεται.    NEA. πάνυ καλῶς τοίνυν λέγεις.

ἴκανὸν γὰρ αὐτὴν πρότερον ὑπεπίττουν χρόνον.

ΓΡ. βάδιξ· ἐγὼ δέ σου κατόπιν εἰσέρχομαι.

ΧΡ. ὡς εὐτόνως, ὦ Ζεῦ βασιλεῦ, τὸ γράδιον

ώσπερ λεπὰς τῷ μειρακίῳ προσίσχεται.

1095

ΚΑ. τίς ἔσθ' ὁ κόπτων τὴν θύραν; τουτὶ τί ἦν;

οὐδεὶς ἔοικεν· ἀλλὰ δῆτα τὸ θύριον

φθεγγόμενον ἀλλως κλαυσιᾶ.    EP. σέ τοι λέγω,

ὦ Καρίων, ἀνάμεινον.    KA. οὐτος, εἰπέ μοι,

σὺ τὴν θύραν ἔκοπτες οὐτωσὶ σφόδρα;

EP. μὰ Δί, ἀλλ' ἔμελλον· εἰτ' ἀνέφεξάς με φθάσας.

ἀλλ' ἔκκαλει τὸν δεσπότην τρέχων ταχὺ,

ἔπειτα τὴν γυναικα καὶ τὰ παιδία,

ἔπειτα τοὺς θεράποντας, εἰτα τὴν κύνα,

ἔπειτα σαυτὸν, εἰτα τὴν ὑν.    KA. εἰπέ μοι,

τέ δ' ἔστιν;    EP. ὁ Ζεὺς, ὦ πόνηρε, βούλεται

1100

1105

1093. ὑπεπίττουν] Ἐσνονοσίαζον. πιτ-  
τοῦν δὲ κυρίως τὸ πίττη χρίειν τὰς ναῦς.—  
Scholiast.

1096. ὡσπερ λεπάς] Aristophanes had already alluded in the Wasps to the marvellous power of adhesion which the limpet is known to possess; ὡσπερ λεπάς, προσεχόμενος τῷ κίονι, Wasps 105. He could hardly have selected a more remarkable instance of tenacity. Its body, divested of the shell, weighs barely half an ounce; yet it is said that to detach it from its rock in any direction requires a force of nearly 30 pounds, or 960 times its own weight, whilst to pull it off in the line of its adhesion requires a force of 62 pounds and upwards, or 1984 times its own weight.—

After this line they all go into the house, and the door is shut. Hermes enters, knocks at the door, and immediately conceals himself. Cario opens the door and sees nobody. Coming out in a hurry, he has in his hand a χύτρα, containing κοιλίας (infra 1169) and dirty water (infra 1133).

1099. κλαυσιᾶ] *Desires to weep.* Eustathius (on Od. xxi. 50), referring to the present passage, appears to explain κλαυσιᾶν by the words ἔθλειν κλαίειν. The Scholiast and most Commentators explain it here by ἡχεῖ, *gemit, whines*, and that seems to have been the idea of Eustathius, who is contrasting Homer's door which roars like a bull, ἡύτε ταῦρος | βοσκόμενος λειμῶνι, with the door of

Why, she won't ravish you. YOUTH. I'm glad to hear it.  
I've had enough of her in days gone by.

O. L. Come, go you on; I'll follow close behind.

CH. O Zeus and King, the ancient woman sticks  
Tight as a limpet to her poor young man.

CAR. Who's knocking at the door? Hallo, what's this!

'Twas nobody it seems. The door shall smart,  
Making that row for nothing. HERMES. Hoi, you sir,  
Stop, Cario! don't go in. CAR. Hallo, you fellow,  
Was that you banging at the door so loudly?

HERM. No, I was going to when you flung it open.

But run you in and call your master out,  
And then his wife, and then his little ones,  
And then the serving-men, and then the dog,  
And then yourself, and then the sow. CAR. (*Severely.*) Now tell me  
What all this means. HERM. It means that Zeus is going

Aristophanes which ἐθέλει κλαίειν ὡσεὶ νεογιλὰ σκυλάκια. But this would make φθεγγόμενοι almost superfluous, and it seems far better to take it, as the Oxford Lexicographers do, in the sense of *wants to be punished, calls for punishment*. The idea is precisely the same as that expressed in 276 supra. The adverb ἀλλως means, as frequently elsewhere, *without any reason*.

1102. μὰ Διὸν] "This is a direct falsehood," say Messrs. Fielding and Young, in a note to their prose translation of the play; and the observation, however discourteous, is undoubtedly just. Compare Eccl. 553 for another "direct falsehood" clinched with the same oath μὰ Διὸν.

1106. τὴν ἄνην] That pigs were kept

within the outer door, αὐλεῖος θύρα, we know from Wasps 844, where see the note. And indeed this was the case with all the domestic animals. Vitruvius (vi. 10) tells us that when you entered the outer door, the stables, *equilia*, were on one side, and the porter's lodge on the other. And hence it was that in Wasps 179 the donkey is brought out through the outer door; just as, when Marius was taken a prisoner to Fannia's house at Minturnae, τὰν θυρῶν ἀνοιχθεισῶν, οὗτος ἐνδιθεν ἐχώρει. Plutarch, Marius, chap. 38. The βάραθρον into which all these unfortunates were to be plunged has already been mentioned, supra 431.

ἐσ ταντὸν ὑμᾶς συγκυκήσας τρυβλίον  
ἀπαξάπαντας εἰς τὸ βάραθρον ἐμβαλεῖν.

ΚΑ. ἡ γλῶττα τῷ κήρυκι τούτων τέμνεται.

ἀτὰρ διὰ τί δὴ ταῦτ' ἐπιβουλεύει ποιεῖν  
ἡμᾶς; ΕΡ. ὅτι ἡ δεινότατα πάντων πραγμάτων  
εἴργασθ'. ἀφ' οὐ γὰρ ἡρξατ' ἐξ ἀρχῆς βλέπειν  
δὲ Πλούτος, οὐδεὶς οὐ λιβανωτὸν, οὐ δάφνην,  
οὐ ψαιστὸν, οὐχὶ ἰερεῖν, οὐκ ἄλλ' οὐδὲ ἐν  
ἡμῖν ἔτι θύει τοῖς θεοῖς. ΚΑ. μὰ Δί', οὐδέ γε  
θύσει. κακῶς γὰρ ἐπεμελεῖσθ' ἡμῶν τότε.

ΕΡ. καὶ τῶν μὲν ἀλλων μοι θεῶν ἥττον μέλει,  
ἐγὼ δ' ἀπόλωλα κάποτε τριμμαί. ΚΑ. σωφρονεῖς.

ΕΡ. πρότερον γὰρ εἶχον μὲν παρὰ ταῖς καπηλίσιν  
πάντ' ἀγάθ' ἔωθεν εὐθὺς, οἰνοῦτταν, μέλι,  
ἰσχάδας, δοσ' εἰκός ἐστιν 'Ερμῆν ἐσθίειν.  
νυνὶ δὲ πεινῶν ἀναβάδην ἀναπαύομαι.

1110

1115

1120

1110. ἡ γλῶττα . . . τέμνεται] The phrase ἡ γλῶττα χωρὶς τέμνεται is illustrated in the notes on Peace 1060 and Birds 1705; but its combination here with the dative τῷ κήρυκι requires some further consideration. "They poured libations," says Athenaeus (i. 28), speaking of the Homeric age, "when they rose from supper; and they poured them to Hermes, and not, as in later times, to Ζεὺς τέλειος: for Hermes is considered the patron of sleep. And to him too they pour libations over the tongues [of the victims] as they depart from their supper; for tongues are assigned to him, as the interpreters of thought, διὰ τὴν ἐρμηνείαν"; the last word of course referring to the name 'Ερμῆς. Its meaning may be illustrated from Aristotle, De Part. An. ii. 17, where it

is said of birds χρῶνται τῇ γλώττῃ καὶ πρὸς ἐρμηνείαν ἀλλήλοις πάντες μὲν, ἔτεροι δὲ τῶν ἔτερων μᾶλλον. The Scholiasts say ἡ γλῶττα τῶν θυομένων τῷ 'Ερμῇ δίδοται, ἐπειδὴ τῶν λύγων δεσπότης ἐστίν. . . Καλλίστρατος τῶν θυομένων φησὶ τὰς γλώσσας τοῖς κήρυξιν ἀπονέμεσθαι (so Suidas, s. v. and Proverb Coislin 238, Gaisford, p. 141) διὸ καὶ τὸν ποιητὴν τῷ 'Ερμῇ ποιεῖν τεμνομένας αὐτάς. . . πρὸς δὲ τὸ λεγόμενον ἐπαξέν "Ἡ γλῶττα τῷ κήρυκι." It must be remembered that Hermes was the herald of the Gods, and the patron of earthly heralds; and indeed the *caduceus* which he bore was merely the *κηρύκειον* of the herald. It would seem that the tongues of the victims were cut out separately for the Herald Hermes; and then, the party breaking up to retire to their rest (see

To mix you up, you rascal, in one dish,  
And hurl you all into the Deadman's Pit !

CAR. Now for this herald must the tongue be cut.  
But what's the reason that he is going to do us  
Such a bad turn? HERM. Because ye have done the basest  
And worst of deeds. Since Wealth began to see  
No laurel, meal-cake, victim, frankincense,  
Has any man on any altar laid  
Or aught beside. CAR. Or ever will; for scant  
Your care for us in the evil days gone by.  
HERM. And for the other Gods I'm less concerned,  
But I myself am smashed and ruined. CAR. Good.  
HERM. For until now the tavern-wives would bring  
From early dawn figs, honey, tipsy-cake,  
Titbits for Hermes, such as Hermes loved;  
But now I idly cross my legs and starve.

the Scholiast at Apoll. Rhod. i. 517), poured wine over the tongues, and offered them to the God. Hence arose the proverb ἡ γλώττα τῷ Κύρυκι. Hermes in the present scene has come as the herald of ill tidings; and Cario, adopting the proverb, gives a different turn to its meaning; for on his lips it signifies *The herald of this bad news shall have his tongue cut out; εἴθε ἐκκοπεῖν*, as the Scholiast explains it.

1115. οὐ *ψαιστὸν*, οὐχ *ἱερεῖον*] *No meal-cake, no victim; no offering by rich or poor.* See supra 138. The anticipation there expressed has now come true; and the Gods are in the same straits as when they were walled off by Peisthetaerus in the Birds.

1119. *σωφρονεῖς*] *Ah, now you are talking sense.* This special care of

Number One appeals at once to the instincts of Cario, as being more appropriate to the feelings of a slave than the high-flown threats and lamentations which Hermes has been pouring forth on account of his master.

1121. *οἰνούτταν*] *Topsy-cake*. It is obvious that as *honey* was the distinctive ingredient of the *μελιτούττα*, so *wine* must have been the distinctive ingredient of the *οἰνούττα*. The Scholiasts tell us that either the flour was mixed with wine instead of water preparatory to being made into dough, or else the *οἰνούττα* was a *πλακός* flavoured with wine as well as with honey.

1123. ἀναβάδην] *With my feet up.* ἀναβάσθαι τὸν πόδας.—Scholiast. Hermes, the lackey of Olympus (Peace 180), finds his occupation gone; he has

ΚΑ. οὐκονν δικαίως, ὅστις ἐποίεις ζημίαν  
 ἐνίοτε τοιαῦτ' ἀγάθ' ἔχων;      EP. οἴμοι τάλας,  
 οἴμοι πλακοῦντος τοῦν τετράδι πεπεμμένου.      1125

ΚΑ. ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλεῖς.  
 EP. οἴμοι δὲ κωλῆς ἦν ἐγὼ κατήσθιον.  
 ΚΑ. ἀσκωλίας ἐνταῦθα πρὸς τὴν αἰθρίαν.  
 EP. σπλάγχνων τε θερμῶν ὥν ἐγὼ κατήσθιον.  
 ΚΑ. δύνη σε περὶ τὰ σπλάγχν' ἔοικέ τι στρέφειν.      1130  
 EP. οἴμοι δὲ κύλικος ἵσον ἵσφ κεκραμένης.

nothing to do but to sit with his feet up, and starve. This is the regular meaning of ἀναβάδην, and whatever may be thought of its usage in the Acharnians, is clearly its meaning here. For the expression ἀναβάδην καθήμενος, ἀναβάδην καθίζειν, Hemsterhuys refers to Pollux iii. 90 and vi. 175, and Athenaeus xii. 38. It is impossible to accept Toupin's explanation, "but now I go to bed hungry, and lie in a garret."

1124. ἐτοτες ζημίαν] Ἀντὶ τοῦ ἐποίεις ζημιοῦσθαι τοὺς ταῦτα τὰ ἀγαθά σοι παρέχοντας.—Scholiast. Enimvero iure nunc esuris, qui damnum aliquando cauponis adferres, unde tot commoda percipiebas. —Hemsterhuys. We are not told in what manner Hermes had "caused loss" to the tavern-keepers, but doubtless Cario is referring to some recent events or event, well known to the audience. In Peace 1226 an unsaleable article is said ποιεῖν ζημίαν to the tradesman who bought it; and possibly there had lately been some unlucky speculations on the part of the tapsters which might reasonably be laid at the door of Ἐρμῆς ἐμπολαῖος. Or again they may have been the victims of some notable thefts,

and Hermes we know was the God of thieves; ὡς τοῦ Ἐρμοῦ χαίροντος ταῖς κλοπαῖς.—Schol. on Peace 402. But these are only samples of the manner in which he *might* have shown his ingratitude: there are many other ways in which he might have done so. He now indulges in a series of unavailing regrets, each in turn eliciting a cynical retort from Cario.

1126. ἐν τετράδι] *On the fourth day of each month.* The son of Maia was born on the fourth day of the moon (one would like to say, on the fourth of May); τετράδι τῇ προτέρῃ, τῇ μν τέκε πότνια Μαία.—Homeric Hymn to Hermes, 19. Beck refers to Plutarch's Symposiacs, ix. 3. 2 where it is said "Ἐρμῆς δὲ μάλιστα τὸν ἀριθμῶν ἡ τετρὰς ἀνάκειται" πολλοὶ δὲ καὶ τετράδι μηρὸς ἰσταμένου γενέσθαι τὸν θεὸν ἰστοροῦσι. And accordingly on that day he received special honours and special offerings. The Scholiast says, ἡ τετρὰς ἐνομίζετο τοῦ Ἐρμοῦ καὶ καθ' ἔκαστον μῆνα ταύτη τῇ ἡμέρᾳ ἀνέθεντο τῷ Ἐρμῆ. This then is his first grievance; he has lost his Fourth-day honey-cake.

1127. ποθεῖς κ.τ.λ.] In answer to his

CAR. And rightly too who, though such gifts you got,  
Would wrong the givers. HERM. O, my hapless lot !  
O me, the Fourth-day cake in days gone by !

CAR. You want the absent ; nought avails your cry.

HERM. O me, the gammon which was erst my fare !

CAR. Here play your game on bladders, in the air.

HERM. O me, the inwards which I ate so hot !

CAR. In your own inwards now a pain you've got.

HERM. O me, the tankard, brimmed with half and half !

first complaint Cario quotes a line from some unknown Tragedy, referring to the fruitless search of Heracles for his lost love Hylas. Hylas was drowned in a spring of fresh water on the southern coast of the Propontis, a Naiad, it was said, out of love for his beauty having drawn him down to herself through the pellucid water as he stooped over it filling his pitcher. The story is told by Apollonius Rhodius in his first book, and is a favourite topic of the poets. And it was believed that after the other Argonauts had sailed away on their quest, Heracles still vainly seeking and calling for his friend heard a voice from Heaven saying *ποθεῖς τὸν οὐ παρόντα καὶ μάτην καλέεις.*

1129. *ἀσκωλιαζεῖ*] *Play the game of leaping on bladders*, from *ἀσκός*, with a play on *κωλῆ* (*the victim's leg*) in the preceding line. This leaping on bladders was a rustic amusement at the Attic Dionysia. The player hopped on the top of an inflated bladder (like our football), and tried how long he could keep his balance in that position. Brunck refers to the well-known passage in which Virgil says that the Athenians,

at their Dionysia, *ἰντρ* *ποκυλα* *laeti* | *Mollibus in pratis unctos saluere per utres*.—Georgics ii. 384. *Ἄσκώλια* *ἥν* *έστρη* *τοῦ Διονύσου*, *ἐν* *ἥ* *ἀσκούς* *διαφυσῶντες* *καὶ* *ἄγκοντες* *έρριπτον*, *καὶ* *ἄνωθεν* *ηλοντο* *έπάνω* *αὐτῶν* *ἐν* *ποδὶ*, *έκινουν* *δὲ* *γέλωτα* *καταπίπτοντες*. *οἱ* *μέντοι* *μὴ* *καταπεσὼν* *δλάμψαντες* *ἀσκὸν* *οἴγον* *πλήρη*.—Scholiast. With the language of the line compare Thesm. 1001.

1131. *στρέφειν*] Cf. Peace 175, Thesm. 484.

1132. *ἴσον* *ἴσω*] *Half wine and half water*, *οἶνον* *ἴσον* *ἴσω* *κεκραμένον* *νδατι*, to use the fuller description given by Hippocrates. Cf. Acharnians 354. The phrase is frequently found in Athenaeus, and in the Greek medical writers. And as the ordinary proportion for moderate drinkers was three parts water to one part wine (Hesiod, W. and D. 596; Anthology, Evenus 15) the Scholiast is quite justified in calling this “half and half” *ζωρότερον* *pretty strong* : though to the two young lovers in Aristaenetus (i. 3) it seemed a modest and proper mixture. As a substitute for this delicious draught, the very memory of which is sweet to Hermes, Cario offers him a

ΚΑ. ταύτην ἐπιπιῶν ἀποτρέχων οὐκ ἀν φθάνοις;  
 ΕΡ. ἀρ' ὥφελήσαις ἀν τι τὸν σαυτοῦ φίλον;  
 ΚΑ. εἰ του δέει γ' ὧν δυνατός εἰμί σ' ὥφελεῖν.  
 ΕΡ. εἰ μοι πορίσας ἄρτον τιν' εὐ πεπεμμένον  
 δοίης καταφαγεῖν καὶ κρέας νεανικὸν  
 ὥν θύεθ' ὑμεῖς ἔνδον. ΚΑ. ἀλλ' οὐκ ἔκφορα.  
 ΕΡ. καὶ μὴν ὅπότε τι σκευάριον τοῦ δεσπότου  
 ὑφέλοι', ἐγώ σε λανθάνειν ἐποίουν ἀεί.  
 ΚΑ. ἐφ' ὃ τε μετέχειν καύτὸς, ὡς τοιχωρύχε.  
 ΚΑ. οὐ γὰρ μετεῖχες τὰς ἵστας πληγὰς ἐμοὶ,  
 ὅπότε τι ληφθείην πανουργήσας ἐγώ.  
 ΕΡ. μὴ μηνισικακήσης, εἰ σὺ Φυλὴν κατέλαβες.  
 ἀλλὰ ξύνοικον πρὸς θεῶν δέξασθε με.  
 ΚΑ. ἔπειτ' ἀπολιπὼν τοὺς θεοὺς ἐνθάδε μενεῖς;  
 ΕΡ. τὰ γὰρ παρ' ὑμῖν ἔστι βελτίω πολύ.  
 ΚΑ. τί δέ; ταύτομολεῖν ἀστεῖον εἶναι σοι δοκεῖ;  
 ΕΡ. πατρὶς γάρ ἔστι πᾶσ' ἵν' ἀν πράττῃ τις εὖ.

drink of the dirty dish-water he has got in his *χύτρα*. See the note on 1096 supra.

1134. *τὸν σαυτοῦ φίλον*] *Your fellow-slave*. See the note on 631 supra.

1138. *ῶν θύεθ' ὑμεῖς ἔνδον*] The savour of the cookery going on behind the scenes is as alluring to Hermes as it had previously been to the Informer. “If Cario would but bring him out a loaf done to a nicety (*εὖ πεπεμμένον*), and a fresh juicy piece of meat!” But these things Cario tells him are *οὐκ ἔκφορα, not to be brought out*.

1141. *ἐφ' ὃ τε μετέχειν καύτός*] *On condition that you had a share yourself*.

So in the *Merry Wives of Windsor*, when Falstaff is protesting that his favour had enabled Pistol's many thefts to remain undetected, *Didst thou not share? Hadst thou not fifteen pence?* retorts his aggrieved and magniloquent retainer.

1142. *ναυτός*] This was “a large conical white cake, stuffed with almonds and raisins, and with that mixture of blood and other rich ingredients which was called *καρύκη*.” See the Commentary on Birds 567. Cario borrows the epithet *εὖ πεπεμμένος* from Hermes who had used it six lines above.

1146. *Φυλὴν*] If you have captured

CAR. Begone your quickest, taking this to quaff.  
 HERM. Will you not help a fellow-knave to live ?  
 CAR. If anything you want is mine to give.  
 HERM. O, could you get me but one toothsome loaf,  
     Or from the sacrifice you make within  
     One slice of lusty meat ?   CAR. No exports here.  
 HERM. O, whensoe'er your master's goods you stole,  
     'Twas I that caused you to escape detection.  
 CAR. Upon condition, ruffian, that you shared  
     The spoils. A toothsome cake would go to you.  
 HERM. And then you ate it every bit yourself.  
 CAR. But you, remember, never shared the kicks  
     Were I perchance detected at my tricks.  
 HERM. Well don't bear malice, if you've Phyle got,  
     But take me in to share your happy lot.  
 CAR. What, leave the Gods, and settle here below ?  
 HERM. For things look better here than there, I trow.  
 CAR. Think you Desertion is a name so grand ?  
 HERM. Where most I prosper, there's my father-land.

Phyle as Thrasybulus did, then grant an amnesty (*μὴ μνησικακήσῃς*) as Thrasybulus did. The capture of Phyle was the great initial success of Thrasybulus in his campaign to overthrow the Thirty, and restore the democratic constitution of Athens. The Amnesty was the end which crowned the work of that campaign. Like Thrasybulus, Hermes means, you have had your success ; like him therefore proclaim an amnesty, and bear no malice for what was done in former times. The words of the oath taken by all the people under the Amnesty of Thrasybulus are preserved by Andocides (de Mysteriis

90) ; οὐ μνησικακήσω τῶν πολιτῶν οὐδενὶ πλὴν τῶν τριάκοντα καὶ τῶν ἔνδεκα οὐδὲ τούτων ὅς ἀν ἐθέλη εὐθύνας διδόναι τῆς ἀρχῆς ἡς ἡρξεν. See also the concluding sentences of the Second Book of Xenophon's Hellenics.

1151. *πατρὶς γάρ*] Bergler refers to a statement of Lysias (against Philo 6) that citizens who hold ὡς πᾶσα γῆ πατρὶς ἔστιν αὐτοῖς ἐν ᾧ ἀν τὰ ἐπιτίθεια ἔχωσιν have an eye not to their country's good but to their own personal advantage ; and Hemsterhuys to the saying attributed by Cicero to Teucer, *Patria est ubicumque est bene*, Tusc. Disp. v. 37, and to Davies's note there.

ΚΑ. τί δῆτ' ἀν εἴης ὅφελος ἡμῖν ἐνθάδ' ὅν;

ΕΡ. παρὰ τὴν θύραν στροφαῖον ἰδρύσασθέ με.

ΚΑ. στροφαῖον; ἀλλ' οὐκ ἔργον ἔστ' οὐδὲν στροφῶν.

ΕΡ. ἀλλ' ἐμπολαῖον. ΚΑ. ἀλλὰ πλουτοῦμεν τί οὖν  
'Ερμῆν παλιγκάπηλον ἡμᾶς δεῖ τρέφειν;

1155

ΕΡ. ἀλλὰ δόλιον τούνν. ΚΑ. δόλιον; ἡκιστά γε  
οὐ γάρ δόλου νῦν ἔργον, ἀλλ' ἀπλῶν τρόπων.

ΕΡ. ἀλλ' ἡγεμόνιον. ΚΑ. ἀλλ' ὁ θεὸς ἥδη βλέπει,  
ώσθ' ἡγεμόνος οὐδὲν δεησόμεσθ' ἔτι.

1160

ΕΡ. ἐναγάντιος τούνν ἔσομαι. καὶ τί ἔτ' ἐρεῖς;  
Πλούτῳ γάρ ἔστι τοῦτο συμφορώτατον,  
ποιεῖν ἀγῶνας μουσικοὺς καὶ γυμνικούς.

ΚΑ. ὡς ἀγαθόν ἔστ' ἐπωνυμίας πολλὰς ἔχειν.  
οὗτος γάρ ἐξεύρηκεν αὐτῷ βιότιον.  
οὐκ ἔτος ἀπαντεῖς οἱ δικάζοντες θαμὰ

1165

1153. *στροφαῖον*] Hermes now enumerates several of his special characters (see the note on Frogs 1144) in the hope that one or other of them may win him an entrance into the house of Chremylus. He proposes himself as (1) *Στροφαῖος* the *Hinge-God*, so called because his statue was placed close to the hinge (*στροφεύς*, Thesm. 487) of the outer door, ἐπὶ ἀποτροπῆ τῶν ἀλλων κλεπτῶν, as the Scholiast here says. *Στροφαῖος* ὁ παρὰ ταῖς θύραις ἰδρυμένος 'Ερμῆς, παρὰ τὸν στροφέα τῆς θύρας, Etymol. Magn. Photius, Hesychius, Pollux viii. 72. These statues were the famous 'Ερμαῖ, whose mutilation, just before the dispatch of the Sicilian expedition, was pregnant with such momentous results. See the note on Wasps 804. (2) *Ἐμπολαῖος*, *the God of Commerce*, whom the Megarian, in Ach.

816, invokes with delight, on making a fortunate bargain. For Hermes presided over all bargains and traffic, and over all the business of the Agora. (3) *Δόλιος*, *the God of craft and deceitfulness*, Thesm. 1202, Frogs 1144. This of course is one of his commonest titles at Athens, in the Tragic, no less than in the Comic, poets. He was the patron of, and himself the chief expert in, all manner of thieving, knavery, and deceit. (4) *Ἡγεμόνιος*, *the Guide-god*. He was always the agent deputed by Zeus to conduct gods or men or dreams or the spirits of the dead to their appointed destinations. The Scholiast says that there was a statue to 'Ερμῆς ἡγεμόνιος at Athens; and Pausanias mentions several places in which he was worshipped under that name. (5) *Ἐναγάντιος*, *the God of games*. Aeschylus (Fragm. Inc. 90,

CAR. How could we use you if we took you in ?

HERM. Install me here, the Turn-god by the door.

CAR. The Turn-god ? Turns and twists we want no more.

HERM. The God of Commerce ? CAR. Wealth we've got, nor need  
A petty-huckstering Hermes now to feed.

HERM. The God of Craft ? CAR. Craft ? quite the other way.  
Not craft, but Honesty, we need to-day.

HERM. The God of guidance ? CAR. Wealth can see, my boy !  
A guide no more 'tis needful to employ.

HERM. The God of games ? Aha, I've caught you there.  
For Wealth is always highly sympathetic  
With literary games, and games athletic.

CAR. How lucky 'tis to have a lot of names !  
He has gained a living by that "God of games."  
Not without cause our Justices contrive

Wagner) addresses Hermes as *'Εναγώνιε Μαιάς καὶ Διὸς Ἐρμᾶ*. And Pindar speaks of *ἐναγώνιος Ἐρμᾶς* in Pyth. ii. 10 and of *ἀγώνιος Ἐρμᾶς* in Isthm. i. 60, referring to him, on each occasion, as the awardee of the prize in the chariot races. In Heliodorus x. 31 Theagenes an accomplished wrestler is described as *τὴν ἐναγώνιον Ἐρμοῦ τέχνην ἡκριβωκός*.

1154. *στροφῶν*] *Twists and turns*, with a play on the title *Στροφαῖος*. Cf. Eccl. 1026 οὐ γὰρ δεῖ στροφῆς.

1156. *παλιγκάπηλον*] The Scholiast tells us that the trader who sold his own productions in his own country was called an *αὐτοπώλης* : that he who bought them and resold in the same country was strictly called a *κάπηλος* : that the *ἕμπορος* was a merchant who bought (whether from the *αὐτοπώλης* or from the *κάπηλος*) for sale in another

country ; and that the *παλιγκάπηλος* was the trader in the foreign country who bought from the *ἕμπορος* and resold there. St. Chrysostom, in his 38th Hom. in Matth. 430 C, couples *καπῆλος* and *παλιγκαπῆλος*. And in his 85th Hom. in Id. 810 B he says, "If we, the priests of God, busy ourselves with trafficking for gain, *ἐμπόρων καὶ παλιγκαπῆλων ἀναδεχόμεθα φροντίδας*." In the present passage *παλιγκάπηλος* seems to mean merely a petty tradesman, a contemptuous designation of the God of Commerce: whilst *τρέφειν*, which is frequently used in the sense of keeping the lower animals, seems also intended as a term of disparagement. Cf. Clouds 109, 1407, Wasps 835, Birds 1084, &c.

1166. *οἱ δικάζοντες*] This allusion is sufficiently explained in the note on 972 supra.

*σπεύδουσιν ἐν πολλοῖς γεγράφθαι γράμμασιν.*

ΕΡ. οὐκοῦν ἐπὶ τούτοις εἰσίω; ΚΑ. καὶ πλῦνέ γε  
αὐτὸς προσελθὼν πρὸς τὸ φρέαρ τὰς κοιλίας,  
ἴν' εὐθέως διακονικὸς εἶναι δοκῆσ.

1170

ΙΕ. τίς ἀν φράσειε ποῦ στι Χρεμύλος μοι σαφῶς;

ΧΡ. τί δ' ἔστιν, ὁ βέλτιστε; ΙΕ. τί γὰρ ἀλλ' ἢ κακῶς;  
ἀφ' οὐ γὰρ ὁ Πλοῦτος οὐτος ἥρξατο βλέπειν,  
ἀπόλωλ' ὑπὸ λιμοῦ. καταφαγεῖν γὰρ οὐκ ἔχω,  
καὶ ταῦτα τοῦ σωτῆρος ἴερεὺς ὥν Διός.

1175

ΧΡ. ἡ δ' αἰτία τίς ἔστιν, ὁ πρὸς τῶν θεῶν;

ΙΕ. θύειν ἔτ' οὐδεὶς ἀξιοῦ. ΧΡ. τίνος οὔνεκα;

ΙΕ. δῆτι πάντες εἰσὶν πλούσιοι· καίτοι τότε,  
ὅτ' εἶχον οὐδὲν, ὁ μὲν ἀν ἥκων ἔμπορος  
ἔθυσεν ἴερεῖν τι σωθεῖς, ὁ δέ τις ἀν  
δίκην ἀποφυγών· ὁ δ' ἀν ἐκαλλιερεῦτό τις,  
κάμε· γ' ἐκάλει τὸν ἴερεα· νῦν δὲ οὐδὲν εἶς  
θύει τὸ παράπαν οὐδὲν, οὐδὲ εἰσέρχεται,  
πλὴν ἀποπατησόμενοί γε πλεῦν ἢ μυρίοι.

1180

ΧΡ. οὐκοῦν τὰ νομιζόμενα σὺ τούτων λαμβάνεις;

ΙΕ. τὸν οὖν Δία τὸν σωτῆρα καύτός μοι δοκῶ  
χαίρειν ἔάσας ἐνθάδε αὐτοῦ καταμενεῖν.

1185

ΧΡ. θάρρει· καλῶς ἔσται γὰρ, ἢν θεὸς θέλῃ.

1170. διακονός] Hermes had presented himself in five of his best-known characters: but he had omitted that which was perhaps the most prominent of them all; viz. that he was the διάκονος of Zeus, the διάκτορος Ἀργεφόντης. This sixth character therefore Cario here supplies. Let him take the χύτραν which Cario is holding, and set to work at once to wash the κοιλίας. So he can

make himself really useful in the house, and be still ὁ διάκονος Ἐρμῆς. Spanheim refers to line 963 of the Prometheus, where the suffering Titan calls Hermes τὸν τοῦ τυράννου τοῦ νέον διάκονον. With this they both go into the house.

1171. τίς ἀν φράσειε] Cf. Lys. 1086, Frogs 431. We now enter upon the concluding scene of the play. The priest of Ζεὺς σωτῆρ (the real priest had

Their names to enter in more lists than one.

HERM. Then on these terms I enter ? CAR. Aye, come in.  
And take these guts, and wash them at the well,  
And so, at once, be Hermes Ministrant.

PRIEST. O, tell me, where may Chremylus be found ?

CH. What cheer, my worthy fellow ? PR. What but ill ?

For ever since this Wealth began to see,  
I'm downright famished, I've got nought to eat,  
And that, although I'm Zeus the Saviour's Priest.

CH. O, by the Powers, and what's the cause of that ?

PR. No man will slay a victim now. CH. Why not ?

PR. Because they all are wealthy ; yet before,  
When men had nothing, one, a merchant saved  
From voyage-perils, one, escaped from law,  
Would come and sacrifice ; or else at home  
Perform his vows, and summon me, the Priest.  
But not a soul comes now, or body either,  
Except a lot of chaps to do their needs.

CH. Then don't you take your wonted toll of that ?

PR. So I've myself a mind to cut the service  
Of Zeus the Saviour now, and settle here.

CH. Courage ! God willing, all will yet be well.

a prominent seat in the front row of the spectators) is seen hurrying up to the door, and Chremylus—for it is now his turn—comes out to ascertain his business.

1178. *πάντες εἰοὶ πλούσιοι*] Here then, quite at the fag-end of the play, we find that Poverty's forebodings have come true ; that all men are rich, and none poor ; and that Poverty is consequently

banished from the land. See the note on 430 supra.

1181. *ἀν ἐκαλλιερέντο*] *Would be giving a sacrificial entertainment.* ἔόρταζεν ἐν τῷ οἴκῳ.—Scholiast ; and though the words *ἐν τῷ οἴκῳ* are not necessarily involved in the meaning of the verb, they are certainly implied here. As to δίκην ἀποφύγων compare Clouds 167 ἡ βαδίως φεύγων ἀν ἀποφύγοι δίκην.

ὅς Ζεὺς ὁ σωτῆρ γὰρ πάρεστιν ἐνθάδε,  
αὐτόματος ἥκων.   IE. πάντ' ἀγαθὰ τοίνυν λέγεις.   1190

ΧΡ. ἴδρυσόμεθ' οὖν αὐτίκα μάλ', ἀλλὰ περίμενε,  
τὸν Πλοῦτον, οὐπερ πρότερον ἦν ίδρυμένος,  
τὸν δπισθόδομον ἀεὶ φυλάττων τῆς θεοῦ.  
ἀλλ' ἐκδότω τις δεῦρο δῆδας ἡμμένας,  
ἴν' ἔχων προηγῇ τῷ θεῷ σύ.   IE. πάνυ μὲν οὖν  
δρᾶν ταῦτα χρῆ.   ΧΡ. τὸν Πλοῦτον ἔξω τις κάλει.   1195

ΓΡ. ἔγὼ δὲ τί ποιῶ;   ΧΡ. τὰς χύτρας, αἷς τὸν θεὸν  
ἴδρυσόμεθα, λαβούσσ' ἐπὶ τῆς κεφαλῆς φέρε  
σεμνῶς· ἔχουσα δ' ἥλθεις αὐτὴν ποικίλα.

ΓΡ. ὁν δ' οὖνεκ' ἥλθον;   ΧΡ. πάντα σοι πεπράξεται.   1200

ἥξει γὰρ ὁ νεανίσκος ὡς σ' εἰς ἐσπέραν.

ΓΡ. ἀλλ' εἴ γε μέντοι νὴ Δί' ἔγγυâ σύ μοι

1189. πάρεστιν ἐνθάδε] The Scholiasts and Commentators understand Chremylus to mean that Wealth himself is the real Ζεὺς Σωτῆρ; an interpretation which to my mind is destructive of the wit, and inconsistent with the language, of the passage. Chremylus merely observes that Ζεὺς σωτῆρ, not the *real* Ζεὺς Σωτῆρ is within; and he adds that he came of his own spontaneous motion, which was not the case with Wealth; the Priest could not have rejoiced at the good tidings had he received no tidings at all; and Chremylus, proceeding to speak of Wealth, does not employ the pronoun αὐτὸν as if he were already the subject of their conversation, but introduces him as τὸν Πλοῦτον. On the other hand, we have already seen Hermes deserting the Olympian Court for the superior attractions of Wealth; we have already heard (supra 587) of Zeus's

devotion to Wealth, and we know that he is now starving. And in my judgement Chremylus means that the great Zeus himself has followed the example of Hermes; so that the Priest, thinking to desert his God for the purpose of entering into the service of Wealth, finds that his God has been beforehand with him, and is already himself snugly ensconced within.

1191. ἀλλὰ περίμενε] These words are spoken parenthetically, διὰ μέσον as the Scholiast says. At the mere mention of an impending installation service, the Priest manifests such eagerness and excitement, that Chremylus has for the moment to restrain his impetuosity. From this point to the close of the play Chremylus is arranging a great religious procession for the purpose of escorting Wealth in triumph to his proper home in the Athenian Treasure-house. There

For Zeus the Saviour is himself within,  
Coming unasked. Pr. O, excellent good news !

CH. So we'll at once install—but bide awhile—  
Wealth in the place where he was erst installed,  
Guarding the Treasury in Athene's Temple.  
Hi ! bring me lighted candles. Take them, you,  
And march before the God. Pr. With all my heart.

CH. Call Wealth out, somebody. O. L. And I ? Ch. O, you.  
Here, balance me these installation pots  
Upon your head, and march along in state.  
You've got your festive robes at all events.

O. L. But what I came for ? Ch. Everything is right.  
The lad you love shall visit you to-night.

O. L. O, if you pledge your honour that my boy

was not much wealth in the Treasury now, owing to the cessation of the tribute paid by the allies, and to the enormous expenditure occasioned by the adhesion of Athens to the anti-Spartan League.

1193. *τὸν ὀπισθόδομον*] This was the inner cell at the rear of Athene's Temple in the Acropolis. But which Athene ? the Polias or the Parthenos ? The Scholiast here says that it was the Temple of Athene Polias, that is, the Erechtheium ; *ὅπιστος τοῦ νεῶ τῆς καλούμενης Πολιάδος Ἀθηνᾶς διπλοῦς τοῖχος ἔχων θύραν, ὅπου ἦν θησαυροφυλάκιον*. But most Scholars are in favour of the Parthenon. Boeckh's argument for this view (Public Economy iii. 20) may be disregarded, being based on the strange assumption that there was no Erechtheium in existence between 480 and 408 B.C., an assumption which he afterwards acknowledged to be errone-

ous. But there seems to be no trace of an Opisthodomus in the existing ruins of the Erechtheium ; whereas the Opisthodomus of the Parthenon is still traceable, and answers fairly well to the Scholiast's description, *διπλοῦς τοῖχος ἔχων θύραν*, Leake's Athens i. 559, note.

1197. *ἐγώ δὲ τί ποιῶ*] The Old Lady suddenly reappears from the house, as brisk and as eager as ever. *What is SHE to do ?* She, Chremylus says, shall carry *τὰς χύτρας* in the procession. For in the religious ceremony of dedicating an altar or Temple, it was customary to offer pots of boiled pulse, *εὐχαριστήρια*, as the Scholiast says, *τῆς πρώτης διαίτης*. So in Peace 923 we have *ταύτην* (sc. *τὴν Εἰρήνην*) *χύτρας ιδρυτέον*, and in a fragment of our poet's Danaides, quoted by the Scholiast both there and here—

*Μαρτύρομαι δὲ Ζηνὸς Ἐρκείου χύτρας,  
μεθ' ὃν ὁ βωμὸς οὐτος ιδρύθη ποτέ.*

ἥξειν ἐκεῖνον ὡς ἔμ', οἵσω τὰς χύτρας.

ΧΡ. καὶ μὴν πολὺ τῶν ἄλλων χυτρῶν τάναντία  
αῦται ποιοῦσι ταῖς μὲν ἄλλαις γὰρ χύτραις  
ἡ γραῦς ἔπεστ' ἀνωτάτω, ταύτης δὲ οὐν  
τῆς γραῦς ἐπιπολῆς ἔπεισιν αἱ χύτραι.

ΧΟ. οὐκ ἔτι τοίνυν εἰκὸς μέλλειν ούδ' ἡμᾶς, ἀλλ' ἀναχωρεῖν  
εἰς τούπισθεν· δεῖ γὰρ κατόπιν τούτων ἀδοντας ἔπεσθαι.

1205

1206. ἡ γραῦς] *Γραῦς* signifies not only *an old woman*, but also the *scum* which rises to the surface of boiled vegetables, soup, milk, and other *ἔψήματα*. Bergler refers to Athenaeus xiii. 49, where we are told that once when Menander came away from the theatre out of temper at the failure of his play, Glycera offered him a glass of boiled

milk, but he would not have it, *ἥν γὰρ ἐφεστηκύia γραῦς αὐτῷ* (with a malicious allusion to Glycera's age): but she merely replied "Blow the *γραῦς* away, and then drink the milk." And Spanheim cites Nicander's *Alexipharmacata* 90 where it said "After drawing the milk from the udder, skim off from the draught the glistening scum, *φιαρὴν* δὲ

Will come to-night, I'll bear the pots with joy.

CH. These pots are not like other pots at all.  
In other pots the mother is atop,  
But here the mother's underneath the pot.

CHOR. 'Tis the end of the Play, and we too must delay our departure no longer, but hasten away,  
And follow along at the rear of the throng, rejoicing and singing our festival song.

*ποτοῦ ἀποίνυσο γρῆν.*" In a note on Peace 923 (published A.D. 1866) I suggested that the play on the two meanings of the word might to some extent be preserved by the use of our word "mother." I do not think that the suggestion had been made before, but it is now universally adopted.

1209. *κατόπιν τούτων*] *In the rear of the actors.* The actors would depart

from the *stage*; the Chorus, with dance and song, from the *orchestra*; but all are supposed to be combining in one great triumphal procession to the Acropolis; there to install Wealth, as a perpetual resident, in a place with which he had once been familiar, but to which he had long been a stranger, viz. in the Treasury of the Athenian Republic at the back of Athene's Temple.

## APPENDIX OF VARIOUS READINGS

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THE *Plutus*, though the last in point of date, is placed first in the selection of Aristophanic Comedies which has come down to our time. And either for that reason, or because it is really the play most suitable for the commencement of a study of the poet's works, it is found in many more MSS. than any other of these plays. In his very valuable articles on "the MSS. of Aristophanes" (in the first volume of "Classical Philology") Professor John Williams White reckons it to be contained in no less than 148 MSS. Many of these, I believe, have never been collated and are probably not worthy of collation. In the following Table are included all those collated by Velsen, Brunck, and other critics, down to and including Dr. Blaydes.

- R. The Ravenna MS.
- V. The first Venetian (No. 474, St. Mark's Library, Venice).
- P. The first Parisian (No. 2712, National Library, Paris).
- U. The Vaticano-Urbinas (No. 141, Urbino).

(These four MSS. have been collated by Velsen. In the case of R. and V., I have always carefully verified his collations with the photogravures of those MSS.)

- P<sup>2</sup>. The third Parisian (No. 2717).
- P<sup>3</sup>. The fourth Parisian (C. B. 2).
- P<sup>5</sup>. Brunck's own MS.

(Brunck's edition is founded on a collation of P. P<sup>2</sup>. P<sup>3</sup>. P<sup>5</sup>. In the Appendix to the *Frogs*, I mentioned that P<sup>5</sup>. had come into the possession

of Richard Heber, but I could not trace it further. Professor White tells us that it is now in the Library of Trinity College, Cambridge.)

- P<sup>4</sup>. The fifth Parisian (No. 2820).
- P<sup>7</sup>. The seventh Parisian (No. 2718).
- P<sup>8</sup>. The eighth Parisian (No. 2821).
- P<sup>9</sup>. The ninth Parisian (No. 2822).
- P<sup>10</sup>. The tenth Parisian (No. 2823).
- P<sup>11</sup>. The eleventh Parisian (No. 2824).
- P<sup>12</sup>. The twelfth Parisian (No. 2825).
- P<sup>13</sup>. The thirteenth Parisian (No. 2826).
- P<sup>14</sup>. The fourteenth Parisian (No. 2827).
- P<sup>15</sup>. The fifteenth Parisian (No. 2828).
- P<sup>16</sup>. The sixteenth Parisian (No. 2830).
- P<sup>17</sup>. The seventeenth Parisian (No. 2902).
- P<sup>18</sup>. The eighteenth Parisian (Suppl. No. 97).
- P<sup>19</sup>. The nineteenth Parisian (Suppl. No. 135).
- P<sup>20</sup>. The twentieth Parisian (Suppl. No. 463).
- V<sup>1</sup>. The second Venetian (No. 472).
- V<sup>2</sup>. The third Venetian (No. 475).
- V<sup>3</sup>. The fourth Venetian (No. 473).
- F<sup>1</sup>. The second Florentine (No. 31, 16, Laurentian Library).
- F<sup>2</sup>. The third Florentine (No. 31, 13).
- F<sup>3</sup>. The fourth Florentine (No. 31, 35).
- F<sup>4</sup>. The fifth Florentine (No. 2715, Bibl. Abbat).
- F<sup>5</sup>. The sixth Florentine (No. 2779).
- F<sup>6</sup>. The seventh Florentine (No. 88).
- F<sup>7</sup>. The eighth Florentine (No. 31, 19, Laurentian Library).
- M<sup>1</sup>. The second Milanese (No. C. 222).
- M<sup>2</sup>. The third Milanese (No. D. 64).
- O. The first Oxford (Bodl. Barocc. 127).
- O<sup>1</sup>. The second Oxford (Id. 34).
- O<sup>2</sup>. The third Oxford (Id. 43).

- O<sup>3</sup>. The fourth Oxford [D'Orville's] (Bodl. 1, 3, 13).
- O<sup>4</sup>. The fifth Oxford [Kuster's] supposed to be the MS. in Lincoln College Library.
- O<sup>5</sup>. The sixth Oxford (Bodl. Canonic. 40).
- O<sup>6</sup>. The seventh Oxford (Id. 46).
- O<sup>7</sup>. The eighth Oxford (Bodl. Misc. 150).
- O<sup>8</sup>. The ninth Oxford (Id. 246).
- C. The first Cambridge (iii. 15).
- C<sup>1</sup>. The second Cambridge (iii. 15. Bound with C.).
- C<sup>2</sup>. The third Cambridge (iii. 3).
- C<sup>3</sup>. The fourth Cambridge (iii. 16).
- L. The first London (Harl. 5664).
- L<sup>1</sup>. The second London (Harl. 6307).
- L<sup>2</sup>. The third London (Harl. 5725).
- L<sup>3</sup>. The fourth London [Arundel] (530).
- m. } These are the three MSS. in the Este Library, Modena,
- m<sup>1</sup>. } collated by Bekker. There are five MSS. of Plutus in that
- m<sup>2</sup>. } Library, and it does not appear which these were.
- W. The first Viennese (No. 163, Imperial Library, Vienna).
- W<sup>1</sup>. The second Viennese (No. 210, in the Frogs erroneously numbered 201).
- W<sup>2</sup>. The third Viennese (No. 227, Id.).
- E. The Elbing MS.
- B. The Borgian MS. used by Invernizzi.
- T. The Tubingen MS.
- l<sup>1</sup>. The second Leyden [Hemsterhuys] (xviii. 61, C).

The first seventeen editions of Aristophanes enumerated, as being in my possession, at the commencement of the Appendix to the Frogs all contain the Plutus. After Invernizzi's I have the following editions of the play.

(18) Porson's Plutus. Cambridge 1820 (edited, after his death, by Dobree).

- (19) Bothe's first edition. Leipsic, 1828.
- (20) Bekker. London, 1829.
- (21) Cookesley's *Plutus*. London, 1834 (Text from an earlier edition of Dindorf).
- (22) Dindorf. Oxford, 1835.
- (23) Bothe's second edition. Leipsic, 1845.
- (24) Bergk. Leipsic, 1857 (Reprinted 1888).
- (25) Meineke. Leipsic, 1860.
- (26) Holden. London, 1868.
- (27) Velsen's *Plutus*. Leipsic, 1881.
- (28) Green's *Plutus*. Cambridge, 1886.
- (29) Blaydes. Halle, 1886.
- (30) Hall and Geldart. Oxford, 1900.
- (31) Van Leeuwen. Leyden, 1904.

We should have expected an edition of the *Plutus*, commenced by Porson and finished by Dobree, to be of inestimable value. But that is not the case. Porson would not have published the work in its present state. The notes contain little beyond desultory collations of unimportant MSS.; and there are few plays of Aristophanes to which these two great scholars have not made contributions of greater value than they have to the *Plutus*.

The Greek scholia are more abundant on this play than on any other; and so are the Latin commentaries of modern scholars. So early as 1549, a good edition of the *Plutus*, as a separate play, was published in Paris by C. Girard with excellent explanatory notes which are incorporated in the editions of Portus and Bekker. The latter edition also contains the notes of Hemsterhuys (as he is called in England, though his name was really spelt Hemsterhuis) from his edition published in 1744 of the *Plutus* with the Greek scholia. His annotations on the Scholia are almost as valuable as those on the play itself. Fischer's explanatory notes, travelling with great diligence over every portion of the text, were published in 1804 by Kuinoel. These too are comprised in Bekker's edition. In 1867 an

edition of the play was published at Amsterdam by Kappeyne van de Coppello which I have not seen, but which seems to be sufficiently discussed in Bamberg's *Exercitationes Criticae in Aristophanis Plutum*, Berlin, 1869. It is perhaps of interest to add that an edition of the Clouds and Plutus was published in 1528 by Philip Melanchthon.

4. *ταῦτα* R. V. vulgo. *ταῦτα* P. U.

17. *ἀποκρινομένῳ* R. Elmsley, Bekker, Dindorf, Bergk, Green, and Hall and Geldart. *ἀποκρινομένου* V. P. U. the MSS. generally; all editions before Brunck; and Invernizzi and Bothe afterwards. While this was the accepted reading Bentley suggested *ἀποκρινόμενος*. He says "Patet ex vers. 19 et 24 Chremylum a servo interrogatum nihil respondisse. Plutum vero nondum fuisse interrogatum versus 60 ostendit et 52."—Epist. ad Kuster. And *ἀποκρινόμενος* is adopted by Tyrwhitt, Porson, Brunck, Meineke, Holden, Velsen, Blaydes, and Van Leeuwen. But I can see no reason for concluding that Chremylus has not endeavoured to enter into conversation with the stranger before the commencement of the play; and the peremptory manner in which Cario addresses him in line 56 seems to imply that he had already shown some reluctance to discuss his affairs. Bentley, of course, was unaware of R.'s reading.

26. *οὐ σε κρύψω* V. P. U. vulgo. *οὐ τι κρύψω* R. Bergk.

27. *καὶ κλεπτίστατον*. In obedience to a suggestion of Kappeyne van de Coppello, Velsen takes these words from Chremylus, and gives them to Cario.

But Velsen, though an invaluable collator, was of no value as an editor.

32. *πρὸς τὸν θεὸν* R. Invernizzi, Velsen, Van Leeuwen; the latter referring to lines 653, 823, 827, 840, 844 of the present play. *ὡς τὸν θεὸν* V. P. U. the MSS. generally; and vulgo. The preposition is accidentally omitted by Zanetti and Farreus.

34. *ἐκτερογένσθαι* MSS. vulgo. Bentley considering this reading to involve a confusion of metaphors proposed *ἐκτελυπτένσθαι*; but the suggestion has met with no favour.

39. *τί δῆτα Φοῖβος* R. V. Invernizzi (except that he writes it *δῆθα*), Bekker, Dindorf, Bergk, recentiores. *τί δῆθ' ὁ Φοῖβος* P. U. vulgo.

40. *ταῦτι* R. P. U. vulgo. *ταῦτι* V. Van Leeuwen.

42. *ἐκέλευε* R. Invernizzi, Bergk, Meineke, Holden, Velsen, Hall and Geldart. *ἐκέλευσε* V. P. U. vulgo.

44. *καὶ τῷ ξυναντᾶς* MSS. vulgo. Cobet proposed *κἄτρα ξυναντᾶς*, giving the entire line to Cario. And this manifest corruption is on Meineke's recommendation brought into the text by Holden, but is justly repudiated by all other Commentators.

45. *ξυνιέτις* R. V. Bergk, recentiores except Green and Blaydes. *ξυνίης* P. U.

vulgo. But Porson (notwithstanding his note on Eur. Or. 140) had observed "legendum videtur *ξυνεῖς*."

46. *φράζονταν* MSS. vulgo. Cobet suggested *φράζοντος*, a somewhat prosaic alteration which is however adopted by Meineke, Holden, Velsen, Blaydes, and Van Leeuwen.

48. *τυφλῷ* MSS. vulgo. Hemsterhuys conjectured *τυφλὸς* which is read by Brunck (without any observation) and Velsen. Dr. Rutherford would strike out the two following lines, and also lines 146, 205, 769, 848, and 897 of the play, as composed of marginal jottings. Classical Review, x. 98. See Appendix to Birds, line 1151.

49. *συμφέρον* MSS. vulgo. *σύμφορον* Meineke, Holden, Velsen, Blaydes, Van Leeuwen.

50. *βιώ* R. Invernizzi, Dindorf, Meineke, Holden. *χρόνῳ* P. U. vulgo. In V. the word is blotted, but appears to be *ἔτει*, with *γρ. γένει, χρόνῳ* in the margin. Van Leeuwen reads *γένει*.

51. *τοῦτο ρέπει* R. Brunck, recentiores. *τοῦτο ρρέπει* P. *τοντὶ ρέπει* V. U. editions before Brunck.

56. *σὺ πότερον . . . φράσεις*. I have given this and the following line as they were emended and constituted by Bentley, and are read by Bergk and all subsequent editors except Green. *σὺ πρότερον* R. V. U. the MSS. generally, and vulgo (Velsen's transcript of R. and V. is inaccurate). *πρότερον σὺ* P. Brunck, Invernizzi, Porson, Bothe. *σὺ πρώτον* B. Fracini, Gormont. Bentley's suggestion *φράσεις* is confirmed by R., but *φράσον* is read by V. P. U. the MSS. generally, and vulgo. Then in the next line Bentley added the note of inter-

rogation, and transferred the last four words to Cario from Chremylus, to whom they are given by the MSS. and the editions before Brunck. This transfer was also advocated by Hemsterhuys, and is made by Brunck and all subsequent editors.

61. *εὐόρκου* MSS. vulgo. Schäfer suggests, and Blaydes reads *εὐόργου*.

64. *Δήμητρα* R. U. the MSS. generally, and vulgo. *Δήμητραν* V. P.

65. *εἰ μὴ φράσεις κ.τ.λ.* This line is continued to Chremylus by the MSS. (for Velsen is mistaken in supposing R. to be an exception) and by all editions before Bothe's first. But Hemsterhuys, and after him Fischer, proposed to transfer it to Cario, and this is done by Bothe, Bekker, and all subsequent editors except Hall and Geldart. This change seems to me undesirable (see the Commentary): but not so much so as Dr. Rutherford's suggestion (adopted by Hall and Geldart) to leave the first four words to Chremylus; transfer the next five to Cario; and compensate Chremylus by giving him the words *δὲ τὰν* from the following line. For if Chremylus began *εἰ μὴ φράσεις γὰρ* he must have intended to follow it up by some such threat as that with which the line concludes; and it seems unreasonable to assign the sequel to the slave, and leave the master's threat suspended in the air.

67. *βέλτιστον* V. P. U. the MSS. generally, and vulgo. *βέλτιον* R. Blaydes. — *ἔστι, δέσποτα* V. P. U. the MSS. generally, and all editions except Junta and Gormont down to and including Invernizzi. *ἔστιν δέσποτα* R., a few unimportant MSS. Junta and Gormont.

Porson wrote ἐστ', ὃ δέσποτα, and this is followed by Bekker and subsequent editors, but is not the reading of any MS.

69. καταλιπὼν R. U. Bentley, Porson, Invernizzi, recentiores. κάτα λιπὼν V. all editions before Brunck. κάτ' αὐτὸν λιπὼν P. Brunck.

72. πύθησθε V. P. U. vulgo. R. has πύθουσθε for πύθησθε and two lines below βούλει for βούλη.

73. μέθεσθε νῦν μον R. U. P<sup>2</sup>. vulgo, except that the MSS. and editions before Brunck write νῦν. μέθεσθε μον τὸ P. μέθετόν μέ νῦν V., according to Velsen, but the reading is not clear. Porson has μέθεσθε νῦν πρῶτ. XP. ἦν ίδον.

77. ἦν R. V. P. U. almost all the MSS. Faber, Bekker, Hall and Geldart. ἦ a few unimportant MSS. and all the other editions. The Scholiasts recognize both readings, and of course either is admissible.

98. οὐχ ἑώρακά πω χρόνον Tyrwhitt, Bekker, Dindorf, Bergk, and Hall and Geldart. And except that R. has ἑώρακα, contra metrum (which Invernizzi follows), this is the reading of R. But P. U. and the great majority of the MSS. have οὐχ ἑώρακα χρόνον, and this is the reading of all editions before Invernizzi. V. and a few other MSS. agree with R., except that for πω they have πον. Dawes suggested the change of πον into πω, not knowing that the latter was to be found in any MS.: and proposed οὐχ ἑώρων πω (or τοῦ) χρόνον, but discarded these suggestions for οὐκ ὅπωπ' ἐγώ χρόνον, a reading which, as Brunck truly observed, departs too widely from the MSS. Bergk however thought that

Dawes might be right as regards the ἐγώ, and ἐγώ is substituted for πω by Meineke, Holden, Velsen, Blaydes, and Van Leeuwen. Brunck himself suggested οὐχ ἑώρων διὰ χρόνον, and διὰ χρόνον is read by Green. Meanwhile Tyrwhitt pointed out that for ἑώρακα we should read ἑόρακα, and ἑόρακα was adopted by Porson, Bekker, and all subsequent editors. See the Appendices to Birds 1573 and Thesm. 32. For πω Porson suggested, though he did not read, ἀπό, referring to Birds 920 and 1515, but in both those passages there is a reference, which is wanting here, to the commencement of the period. πω seems quite right, since Plutus is not now seeing the good after a long time; he does not yet see them. Bamberg refers to Xen. Anabasis i. 9. 25 λέγων ὅτι οὕπω δὴ πολλοῦ χρόνου τότου ήδίστι οὕνω ἐπιτίχου.

111. μακρά P. U. vulgo. μακράν R. V. Invernizzi.

112. σοὶ P<sup>14</sup>. Dindorf, recentiores except Velsen. σὺ the other MSS. all editions before Dindorf, and Velsen afterwards.

118. ἀνθρωπος. The aspirate was added by Porson.

119. οἵδιος P<sup>5</sup>. (in margin) O<sup>2</sup>. L. l<sup>1</sup>. Brunck, and subsequent editors down to and including Green, except Porson who reads μ' εἰ πως, and Velsen. εἰδῶς the MSS. generally, and vulgo. Meineke suggested ίδων.—ζμ' εἰ R. V. P. U. the MSS. generally, and except as hereafter mentioned all the editions. ζπη V<sup>3</sup>. W<sup>1</sup>. P<sup>1</sup>. m<sup>1</sup>. m<sup>2</sup>. Porson, Blaydes. ζπη εἰ P<sup>2</sup>. P<sup>3</sup>. P<sup>5</sup>. V<sup>2</sup>. F<sup>1</sup>. F<sup>2</sup>. and most of the English MSS. ζμε Velsen. Kuster proposed ζπει, and this is adopted by Brunck, Bothe, Bekker, and Bergk.

120. *πύθοιτ'* ἀν R. U. *vulgo*. *πύθοιτ'* (without ἀν) V. P. *αἴσχιοτ'* ἀν Velsen. εἰ *πεύσετ'* Blaydes.—*ἐπιτρίψει* (or *ἐπιτρίψειεν*) MSS. *vulgo*. *ἐπιτρίψει με* Brunck, Porson, Bekker, Bothe, Bergk, Blaydes. Badham proposed οἴδ' ὡς ἀν *ἐπιτρίψειε με εἰ | πύθοιτο τοῦτ'* XP. ὁ μῶρε, νῦν δ' κ.τ.λ. And Van Leeuwen reads *τάχιοτ'* ἀν *ἐπιτρίψειε με | ω μῶρ'* ἐπεὶ *πύθοιτο*. But this is to rewrite the lines.

126. *μικρὸν* R. V. U. V<sup>1</sup>. V<sup>2</sup>. the MSS. generally, and *vulgo*. *ἐπὶ σμικρὸν* P. L<sup>2</sup>. *σμικρὸν* O<sup>8</sup>. C. L. And this is introduced into the text by Brunck who is followed by Meineke, Holden, Hall and Geldart, Van Leeuwen, and some others. It is rather strange that they should desert the best MSS. here, whilst they all, because they cannot help it, read *μικρὸν* infra 147.

130. *διὰ τὶ* O<sup>6</sup>. Porson so corrected his copy of Portus (Dobree's *Adversaria*). He did not introduce *τὶ* into his own text, but it is in my opinion rightly adopted by Meineke, Velsen, and Van Leeuwen. *διὰ τίν'*, the reading of the other MSS. and editions seems to have crept in from three lines below.

132. *αὐτῷ* V. U. *vulgo*. *αὐτῷ* R. P.

136. *παύσειεν* V. P. U. the MSS. generally, all editions before Dindorf, and Bothe and Hall and Geldart afterwards. *παύσει'* ἀν Dindorf and except as aforesaid subsequent editions. *παύσειαν* R.—*ταῦθ'* Dindorf and the editors who read *παύσει'* ἀν. *ταῦτ'* ἀν V. P. the MSS. generally, and the editors who retain *παύσειεν*. *ταῦτα* R. *ταῦτ'* U.—*ὅτι* δὴ R. P. U. and most MSS. and all editors who retain *παύσειεν*. *ὅτι* δὴ V. ὅτι τὶ δὴ P<sup>6</sup>. and the editors who read

*παύσει'* ἀν. Dindorf makes three alterations in this line, two supported by no MS., and the third by one very insignificant MS. only, yet all his alterations merely leave the line as it was.

148. *διὰ τὸ μὴ πλούτειν ἵσως*. These words are intended to explain the *διὰ μικρὸν ἀργυρίδιον*, *just for a handful of silver*, of the preceding line; but Dobree suggested their transfer to Wealth, and Holden transfers them accordingly. The Scholiast's gloss on *δοῦλος γεγένημαι* is *πρότερον ὅν ἐλεύθερος*, meaning, quite rightly, that the expression "*becoming a slave*" implies that Cario was not a *δοῦλος οἰκογενῆς*, but had once been a freeman. But Heimreich, mistaking these words for a quotation (which they obviously are not), proposed to substitute them for *διὰ τὸ μὴ πλούτειν ἵσως*, a strange notion (for the Scholiast means that they were *implied*, and therefore need not be *expressed*), but not too strange to be adopted by both Velsen and Van Leeuwen.

152. *ἐις τοῦτον* R. Invernizzi, Velsen. *ἐις τοῦτον* W<sup>1</sup>. W<sup>2</sup>. O<sup>1</sup>. O<sup>8</sup>. C<sup>2</sup>. Van Leeuwen. *ὡς τοῦτον* V. P. U. the MSS. generally, and *vulgo*.

157. *θηρευτικόύς* R. U. B. O<sup>6</sup>. Invernizzi, Dindorf, Bergk to Green, inclusive. *θηρευτικάς* V. P. the MSS. generally, and *vulgo*.

162. *οὐ μὲν γὰρ αὐτῶν* P. U. and all editions before Hall and Geldart. *οὐ μὲν γὰρ ἡμῶν* V. V<sup>2</sup>. Hall and Geldart, Van Leeuwen. R. omits *αὐτῶν*.

166. *οὐ δὲ γναφεύει γ'* P. U. Dawes, Brunck, Porson, Bothe, Bekker, recentiores, except as hereinafter mentioned. *οὐ δὲ κναφεύει γ'* R. V. all editions before Brunck; and Invernizzi and

Bergk afterwards. Brunck, however, conjectured ὁ δέ τις κυαφεύει γ', and this is approved by Dobree (note to Porson's edition) and adopted by Holden.

168. *που παρατίλλεται, escapes with a plucking*, MSS. vulgo. γ' οὐ παρατίλλεται (*escapes a plucking*) was suggested first by Bentley, and afterwards by Valckenaer, and is read by Velsen.

172. τί δέ; τὰς τριύρεις P. U. vulgo. τί δαί; τριύρεις R. V. but R. has τὰς superscriptum.

179. Λαῖς MSS. vulgo. Ναῖς, the suggestion of Athenaeus (see the Commentary), is substituted for Λαῖς by Meineke, Holden, Velsen, and Van Leeuwen; but as Λαῖς is read by every MS. and recognized by every Scholiast, and was obviously the only reading known to Athenaeus himself, it is impossible to displace it.

185. μόνον R. Invernizzi, Dindorf, recentiores, except Velsen and Van Leeuwen. μόνος V. P. U. all editions (except Invernizzi) before Dindorf, and Van Leeuwen afterwards. μόνοι Velsen.

196. ἀνύσηται Dawes, Brunck, Porson, recentiores. ἀνύση MSS. editions before Brunck, but Bentley had suggested ἀνύση καὶ, and Kuster ἀνύση γε.

197. οὐ βιωτὸν αὐτῷ Kuster, recentiores, except as hereinafter mentioned. οὐκ εἶναι βιωτὸν αὐτῷ R. V. U. the MSS. generally, and all editions before Kuster. Bentley proposed to strike out either εἶναι or αὐτῷ, and αὐτῷ is struck out by Bothe and Blaydes: and also, with βιωτὸν εἶναι for εἶναι βιωτὸν, by Porson, Meineke, Holden, Velsen, and Van Leeuwen. ἀβιωτὸν αὐτῷ P. εἰν' ἀβιωτὸν αὐτῷ Hall and Geldart.

203. δειλότατον V. V<sup>2</sup>. F<sup>1</sup>. F<sup>2</sup>. F<sup>4</sup>. O<sup>6</sup>. O<sup>7</sup>.

L<sup>1</sup>. vulgo. δειλότατος R. P. U. and other MSS. Invernizzi, Bekker.

205. εἰς τὴν οἰκίαν MSS. vulgo. Bothe in his second edition suggested ἐκ τῆς οἰκίας, and this is read by Velsen and Van Leeuwen; while Blaydes for οὐκ εἶχεν εἰς τὴν οἰκίαν οὐδὲν writes εἰς οἰκίαν οὐκ εἶχεν οὐδὲν.

206. κατακεκλειμένα R. U. Bekker, Dindorf, Bergk, recentiores, except that some introduce the Attic provincialism κατακεκλημένα. κατακεκλεισμένα V. P. the MSS. generally, all editions before Bekker, and Bothe afterwards.

211. δρᾶσαι MSS. vulgo. δρᾶν σὺ Cobet, Meineke, Holden, Velsen, Van Leeuwen.

216. κἄν με δέη θανεῖν. See the Commentary. The readings of the MSS. and editions are as follows: κἄν δεῖ μ' ἀποθανεῖν R., most of the MSS., all editions, except Neobari, before Brunck, and Invernizzi afterwards. κεῖ δεῖ μ' ἀποθανεῖν P. U. some other MSS. Brunck, Porson, Bekker, Bothe in his second edition, and Hall and Geldart. Brunck compares Soph. Oed. Tyr. 669. κἄν δῆ Neobari, Dindorf, Bothe in his first edition, Bergk, Green, Blaydes. κἄν χρῆ Cobet, Meineke, Holden, Velsen, Van Leeuwen. But χρῆ almost always implies a duty, or some action to be performed by the person of whom it is used. And see Fritzsche at Frogs 264-7. καὶ δεῖ V.

217. κἄν βούλη V. P. U. the MSS. generally, and vulgo. κἄν βούλει R. Invernizzi. It is remarkable how frequently R. has an indicative or an optative with εἴαν.

224. ἐν τοῖς ἀγροῖς R. V. Fracini, Gormont, Invernizzi, recentiores, except Bothe. ἐν τοῖσιν ἀγροῖς P. U. all other

editions before Invernizzi, and Bothe afterwards.

227. *τοῦτο δὲ τὸ κρεάδιον* P. U. V<sup>1</sup>. W. W<sup>1</sup>. and many other MSS. Aldus, Fracini, Neobari, Gelenius, Portus to Porson inclusive, and Bekker. *τοῦτο δὴ τὸ κρεάδιον* R. V. Invernizzi. *τοῦτὶ δὲ τὸ κρεάδιον* F<sup>1</sup>, F<sup>2</sup>. F<sup>5</sup>. some other MSS. Junta and the other editions before Portus. *τουτοδὶ τὸ κρεάδιον* (said to be a suggestion of Dobree) Dindorf and most of the recent editors. *τουτοδὶ κρεάδιον* (said to be a suggestion of Elmsley) Green, Van Leeuwen.

231. *μετ' ἐμοῦ* V. P. U. vulgo. *μετ'* ἐμὲ R.

237. ὡς φειδωλὸν Fracini, Bentley, Porson, Elmsley, Meineke, Holden, recentiores. *εἰς φειδωλὸν* MSS. vulgo. Kuster, recognizing that this was wrong, proposed, but did not read, *εἰς φειδωλοῦ*, whereon Bentley wrote to him "Corrigis *εἰς φειδωλοῦ*; Attice, fateor; sed numerorum suavitatem tollit. Sana lectio est φειδωλὸν, ut ἀπόδοσις sententiae probat, v. 242 ἦν δὲ *εἰς παραπλῆγ' ἄνθρωπον εἰσελθόν τύχω*. An et ibi repones *παραπλῆγος ἄνθρωπον*? Lege ergo ὡς φειδωλὸν, ut tu mox eleganter ὡς *παραπλῆγ'*."

240. *μικρὸν* R. P. U. and apparently all the MSS. except those to be mentioned, and vulgo. *σμικρὸν* V. V<sup>2</sup>. O<sup>6</sup>. C<sup>2</sup>. And, notwithstanding 126, 147 supra, this is adopted by Bothe, Meineke, Holden, Velsen, Hall and Geldart, and Van Leeuwen.

242. ὡς *παραπλῆγ'* R. P. U. the MSS. generally, Fracini, Kuster, recentiores. *εἰς παραπλῆγ'* V. O<sup>1</sup>. O<sup>5</sup>. O<sup>7</sup>. all editions, except Fracini, before Kuster. Kuster obtained this reading, as he did many others, from U.

244. *ἐν ἀκαρεῖ χρόνῳ* MSS. vulgo. Meineke says, "χρόνον Etym. M. apud Gaisfordum, p. 45, 26," and on the strength of that reference reads *χρόνον*, and is followed by Holden, Velsen, Blaydes, and Hall and Geldart. Yet if you look to Gaisford's Etym. M. 45, 26, you will find *χρόνῳ*, not *χρόνον*. The fact is that some MSS. of the Etym. M. read *χρόνον*, but others (which Gaisford prefers) *χρόνῳ*. See the Commentary.

256. *παρόντ' ἀμύνειν* V. F<sup>4</sup>. m. Bentley, Dawes (so quoting it p. 190), Brunck, recentiores. *παρόντας ἀμύνειν* R. P. U. the MSS. generally, and all editions before Brunck. Bentley had originally, in his epistle to Kuster, suggested *πάραντ'*.

258. *γέροντας ἄνδρας* MSS. vulgo. Meineke changes this into *γέροντας ὄντας*, a wanton alteration, but adopted by Blaydes and Van Leeuwen.

259. *πρὶν ταῦτα καὶ* MSS. vulgo. Dindorf observed, wrongly in my judgement, "id est, καὶ ταῦτα πρὶν φράσαι μοι," taking *καὶ ταῦτα* in the same sense as in 272 infra. Reiske had previously proposed to read *καὶ ταῦτα πρὶν*, and the transposition is made by Velsen, Blaydes, and Van Leeuwen. But I think the words mean *before you have even told me this*.

260. *μ' ὁ δεσπότης . . . κέκληκε δεῦρο* R. V. Invernizzi, Bekker, recentiores, except Bothe. *γ' ὁ δεσπότης . . . κέκληκεν ἡμᾶς* (with slight variations) P. U. all editions except Invernizzi before Bekker, and Bothe afterwards.

267. *ψωλὸν* MSS. vulgo. *χωλὸν* Velsen. Herwerden ingeniously conjectures *ψωδὸν*, *mangy*, and then supposes that the Chorus, not quite hearing what

Cario said, mistook *ψωρὸν* for *σωρὸν*, and so imagined that he had referred to a *σωρὸν χρημάτων*. But see the Commentary. *ψωρὸν* is read by Van Leeuwen.

271. *ἡμᾶς ἀπαλλαγῆναι* R. P. U. the MSS. generally, and vulgo. *ἡμᾶς ἔπειτ'* V. (Velsen is mistaken in supposing that V. substitutes *ἔπειτα* for *ἡμᾶς*). Bergk proposed to make that substitution, and it is made by Hall and Geldart and Van Leeuwen. Meineke reads *μ' ἔπειτ'* and is followed by Holden and Velsen. But every MS. has *ἡμᾶς*, and there is not the slightest ground for displacing it.

281. *ὅτον χάριν κ.τ.λ.* This line has already occurred supra 260. It is omitted in R. V. and bracketed or omitted by one or two editors. But the sense does not seem complete without it.

285. *ἡμᾶς πλονσίος* V. P. U. the MSS. generally, Portus, Scaliger, Faber, Brunck, recentiores, except Invernizzi. *ἡμᾶς πλονσόν* R. a few other MSS., all the editions except those above mentioned before Brunck, and Invernizzi afterwards.

286. *ἡμῖν ἄπασιν* V. O<sup>6</sup>. Porson, Bekker, Meineke, recentiores. *ἄπασιν ἡμῖν* (or *ἡμῖν* or *ἡμὶν*) R. P. U. most of the MSS. and all the other editions. Brunck had, however, suggested *ἡμῖν ἄπασιν*.

287. *Μίδας*. This was suggested by Kuster, and is read by Meineke and all subsequent editors except Green. *Μίδας* MSS. vulgo.

297. *πινῶντα* (*dirty*) Brunck, recentiores, except Bothe and Hall and Geldart. *πεινῶντα* MSS. vulgo. While this was the accepted reading Bentley proposed *πίνοντα*.

300. *καταδαρθόντα* Porson, Dindorf,

recentiores, except Bergk. *καταδαρθέντα* MSS. vulgo.

301. *σφηκίσκον* MSS. vulgo. Bentley proposed *σφηνίσκον*, which is adopted by Meineke and Holden. But this is quite unnecessary. *σφηκίσκος* is amply supported by the grammarians as signifying a sharply pointed stake. ξύλον ὡξυμένον, ἐπεὶ καὶ ὁ σφῆξ δέξν ἐκ τῶν ὅπισθεν Scholiast, Suidas. τὰ μικρὰ (alii μακρὰ) καὶ εἰς δέξν συνηγμένα ξύλα Scholiast, Suidas, Hesychius. And this second explanation is also given by Eustathius (on Iliad xii. 167), Etym. Magn. (s.v. *σφῆκες*) and Photius (s.vv. *σφῆκες* καὶ *σφηκιατ*). Photius says that the word was so used by Pherecrates, a circumstance which disposes of Bentley's suggestion that the grammarians were misled by the present passage. The participle *ἡμμένον* before *σφηκίσκον* is omitted by R. V. but is found in all printed editions.

307. *γρυλίζοντες* V. Porson, Dindorf, recentiores, except Bothe. *γρυλλίζοντες* R. P. U. vulgo. Dobree refers to Bekk. Phryn. p. 33 *γρυλίζειν* καὶ *γρυλισμός*, ἐπὶ τῆς τῶν χοίρων φωνῆς. δι' ἐνὸς λ., καὶ οὐ διὰ δυοῖν.

311. *λαβόντες* R. vulgo. *ἢν λάβωμεν* V. P. U. and most MSS.

312. *Δαρτίον* U. Neobari, Rapheleeng, Bothe, Bekker, recentiores. *Δαερτίον* R. V. Fracini. *Δαέρτον* Gormont, Geleinius. *Δάρτιον* P. the other editions before Bekker.

318. *ἰὸν ἥδη* MSS. vulgo. Bamberg proposed *ἰὸν εἴσω* referring to Knights 1110 (where some MSS. have *ἥδη* and others *εἴσω*), and this is adopted by Velsen and Van Leeuwen. But here all the MSS. have *ἥδη*.

325. *συντεταμένως* P. U. and many MSS. Bentley (ad Callim. Fr. 233), Brunck, Porson, recentiores. *συντεταγμένως* R. V. and some other MSS. all editions before Brunck, and Invernizzi afterwards.

327. *ὅντως* R. P. and (as corrected) U. most MSS. Junta to Gelenius (inclusive), Brunck, recentiores. *ὅντες* V. and (originally) U. Aldus, Rapheleng, and subsequent editions before Brunck.

328. *"Αρη* R. V. P. vulgo. *"Αρην* U. Fracini, Gelenius, Brunck, Porson.

329. *εἴνεκα* R. V. and all editions, except Junta, before Brunck, and Invernizzi, Bekker, Bergk, and Blaydes afterwards. *οὕνεκα* P. U. Junta, Brunck, and (save as aforesaid) recentiores.

335. *πρᾶγμ' εἴη*; *πόθεν* W. F. F<sup>5</sup>. O<sup>7</sup>. P<sup>8</sup>. all printed editions except Meineke and Velsen, but R. V. P. U. and the other MSS. have *καὶ* before *πόθεν*. Hence Meineke, omitting the *οὖν*, and transposing the *ἄν*, writes *τι τὸ πρᾶγμ' ἀν εἴη καὶ πόθεν*; and Velsen, omitting the *εἴη*, *τι ἀν οὖν τὸ πρᾶγμα καὶ πόθεν*; But though *πόθεν πεπλούτηκε Χρεμύλος* makes good sense, the same can hardly be said of *πόθεν ἀν εἴη τὸ πρᾶγμα*.

338. *ἐπὶ* MSS. (except 1<sup>1</sup>.) and vulgo. *ἐν* 1<sup>1</sup>. Cobet, Meineke, Velsen, Van Leeuwen. The two latter editors ascribe the alteration to Porson, but this is a mistake.

340. *θαυμάσιον* V. Pierson, Brunck, Porson, recentiores. *θαυμαστὸν* R. P. U. all editions before Brunck, and Invernizzi afterwards. But in order to preserve the metre most of the early editors add *χ'* after *θαυμαστὸν* which Brunck altered to *γ'* and so Invernizzi. In Porson's *text* the words are transposed

*θαυμαστὸν αὐτὸ τοῦθ'*, but in his *note* he prefers *θαυμάσιον* which has since been found in V.

342. *γε πρᾶγμ'* V. Porson, Bekker, recentiores, except Bothe. *γέ τι πρᾶγμ'* R. P. Invernizzi, Bothe. *γε τὸ πρᾶγμ'* U. *τι πρᾶγμ'* editions before Porson, and Bothe afterwards.

343. *νὴ τοὺς θεούς* R. V. Dindorf, recentiores, except Bothe. *μὰ τοὺς θεούς* P. U. editions before Dindorf, and Bothe afterwards. Several editors connect the words with the following line, as if they were an assent to something which Blepsidemus had said; but he has not yet spoken to Chremylus.

354. *τό τ' αὖ* V. P. U. vulgo. *τότε δ'* αὖ R. *τὸ δ'* αὖ Bergk.

361. *τοιοῦτο*; ΒΔ. *φεῦ* V. P. U. several other MSS. and all editions (except Porson) before Bergk. *τοιοῦτον*. ΒΔ. *φεῦ* R. and several other MSS. *τοιοῦτονί* with *φεῦ* extra metrum Elmsley at Oed. Tyr. 734 (Oxford, 1811), Porson, Bergk, recentiores.

365. *εἰχεν*. The *v* was added by Brunck. *εἰχε* V. P. U. all editions before Brunck. *εἰχεσ* R. Invernizzi. But (except for Invernizzi) Brunck's reading is followed by all subsequent editors.

367. *ἔχει* P. U. the MSS. generally, and vulgo. *ἔχεις* R. V. Invernizzi. V. in the margin gives a variant *μένει*, and this is adopted by Velsen and Van Leeuwen.

368. *τι πεπανουργκότος*. This was proposed by Boissonade and Valckenaer, and is read by Bothe and Van Leeuwen. *τι πεπανουργκότι* MSS. vulgo. *τι πεπανουργηχ' ὅτι* Bergk, Velsen. *τι πεπανούργηχ'* XP. *ὅ τι*; Rutherford. *ὅτι πεπα-*

*νούργηκε*: Meineke, Holden. Van Leeuwen changes ἔστιν into ἔστ' and inserts ὡς after ἐπίδηλον. The Scholiast explains ἐπίδηλον by δύοιον and says that πεπανουργηκότι is used for πεπανουργηκότος, but ἐπίδηλον cannot possibly bear the meaning assigned, and there is no sense in using the genitive for the dative, when either case will suit the metre equally well. The meaning is *His look is plainly that of a man who has done wrong.*

369. *σὺ* MSS. vulgo. Elmsley (at Ach. 255) observed "Malim etiam in Plut. 369 σὲ μὲν οἴδ' δὲ κράξεις," and accordingly Meineke, Holden, and Blaydes change *σὺ* into *σέ*.

374. *ποῖ τις ἀν* Kuster, recentiores. So Dawes on line 438 of this play. *ποῖ τις οὖν* MSS. (except P. which has *ποῖ περ οἶν*) all editions before Kuster.

375. *ἐθέλεις* R. V. P. U. the MSS. generally, and vulgo. A few MSS. have *ἐθέλει*. Dobree (note to Porson) observed "ἐθέλει E, quod per se non malum sed finales alibi omittit iste codex," and on this very guarded observation Dobree is claimed as an authority for changing *ἐθέλεις* into *ἐθέλει*, and his supposed authority is followed by Meineke, Velsen, Blaydes, Hall and Geldart, and Van Leeuwen.

380. *φίλως* R. P. U. most MSS. Brunck, recentiores. *φίλος* V. many MSS., and all editions before Brunck.

387. *δεξιὸς καὶ σώφρονας* P. U. vulgo. *δικαίος καὶ σώφρονας* R. Invernizzi. *δεξιὸς καὶ τοὺς σώφρονας* V. Blaydes proposed to substitute ἔγα for μόνους in the preceding line, and read here *καὶ τοὺς δικαίους τοὺς τε σώφρονας μόνους*; whilst Van Leeuwen omits the present line altogether. But in the latter case

Blepsidemus would not have stood aghast at the enormous amount of money forthcoming, for δλίγον τὸ χρηστὸν ἐνθάδε.

400. *οὐ τῷ μεταδοῦναι*; MSS. vulgo. Kappeyne, altering οὐ into ἐν, gave the whole of this verse, except the final τι, to Chremylus; and this, with the substitution of a comma for the note of interrogation, was approved by Bamberg, and adopted by Velsen. Both Bentley and Porson proposed τῷ for τῷ. But the MS. reading is perfectly satisfactory.

402. *ὅσπερ πρότερον* R. P. U. P<sup>2</sup>. P<sup>3</sup>. and other MSS. Bentley, Brunck, recentiores, except Bergk. *ὅσπερ τὸ πρότερον* P<sup>6</sup>. P<sup>14</sup>. a few other MSS. and all editions before Brunck. *ὅσπερ πρότερον* V. Bentley had originally suggested ὡς τὸ πρότερον and this is adopted by Bergk.

406. *εἰσαγαγεῖν* R. P. U. the MSS. generally, and vulgo. *εἰσάγειν* V. V<sup>2</sup>. Meineke, Holden, Velsen, Blaydes, and Hall and Geldart.

408. *οὐδὲν ἔστ'* (variously accented) MSS. vulgo. Bentley suggested *οὐδέν' ἔστ'*, and Bergk reads *οὐδὲν ἔτ' ἔστ'*.

411. *κατακλίνειν* Brunck, recentiores. *κατακλινεῖν* MSS. editions before Brunck.

414. *καὶ δὴ βαδίζω* V. P. U. most MSS. all editions before Invernizzi, and all editions after Green. *καὶ μὴν βαδίζω* R. all editions from Invernizzi to Green inclusive. The δὴ seems clearly right: it has a sort of demonstrative effect. *Here I am going, as you can see.* Cf. supra 227.

417. *τί φεύγετον* MSS. vulgo. *τί φεύγεται* Gelenius, Porson, Dindorf, Bergk, Meineke, Holden, Green, Blaydes. There seems no reason and no authority for this change.

422. *ῳχρὰ μὲν γὰρ* MSS. (except that V. P. omit the *μὲν* and U. the *γὰρ*) vulgo. Velsen (in Symbol. Philol. Bonn, I. p. 413) proposed to alter *μὲν γὰρ* into *μανὰς*, and Bamberg, approving this, added the further suggestion that *ῳχρὰ* should be changed into *ῳ γραῦ*. And this double departure from the MSS. is introduced into the text by Velsen.

423. *Ἐρυνός* R. V. Bekker, Dindorf, recentiores, except Bothe. *Ἐρυνός* P. U. editions before Bekker, and Bothe afterwards.

431. *τὸ βάραθρόν σοι* R. U. (but in U. the *σοι* is superscriptum) Bekker, Dindorf, and almost all subsequent editors. *σοι τὸ βάραθρον* V. P. all editions before Bekker, and one or two since.

438. *ποῖ τις φύγη*; R. V. V<sup>2</sup>. W<sup>1</sup>. W<sup>2</sup>. Dawes, Brunck, recentiores. *ποῖ τις φύγοι*; P. U. most MSS. and all editions before Brunck. It was in his comment on this line that Dawes enunciated his well-known canon, "Optativum cum *ποῖ*, *πόθεν*, *ποῦ*, *πῶς* vel qualibet alia interrogandi particula coniunctum *ἀν* exigit; subiunctivum vero respuit." The line was originally omitted in R. but is added in the margin: and the letter *η* is much scribbled over. Velsen thinks it was first *ει*, then *οι*, and finally *η*. There is no doubt about the final *η*.

439. *δειλότατον σὺ θηρίον* MSS. and all editions except Blaydes who changes *θηρίον* into *θηρίων*, as in Birds 87. But the unanimity of the MSS. here makes it doubtful whether we should not read *θηρίον* there.

445. *δειλότατον* P<sup>4</sup>. O<sup>3</sup>. *δεινότατον* the other MSS. and all editions. But *δειλότατον* seems certainly right. It is a question of *δειλία*. And a *δεινὸν ἔργον* is

quite a different matter. Cf. Ach. 128, Birds 1175, supra 429, infra 455.

446. *ἔργασόμεθ' εἰ*, and in the next line *ἀπολιπόντες ποι* MSS. vulgo. Dobree observed "Vide an legendum *ἔργασόμενω τὸν* et *ἀπολιπόντες εἰ*." There seems no reason whatever for this suggestion, but Velsen, leaving *ἔργασόμεθα*, reads *ἀπολιπόντες εἰ* accordingly; and has therefore, alone of all editors, to follow V. in reading *δεδιότες* in the following line where all the other MSS. and editions have *δεδιότες*.

453. *ἀν στήσαιτο* R. V. and many MSS. (but R. seems to unite the words) Bent ley, Kuster, Brunck, recentiores. *ἀναστήσαιτο* P. U. some other MSS. and all editions before Kuster.

461, 462. *ἀνθρώποισιν ἐκπορίζομεν ἀγαθὸν*. ΠΕΝ. *τι δ' ἀν ἴμεῖς* R. P. and (except that for *ἐκπορίζομεν* it has *ἐκπορίζοιμεθ'*) V. many other MSS. Porson, recentiores, except Velsen. But in the MSS. *ἀγαθὸν* is annexed to line 461, and in order apparently to make that line scan, U. writes *ἀνθρώποις πορίζομεν* leaving 462 unmetered and mutilated. And so all editions before Brunck, with the exception of Junta and Gormont who have *ἀνθρώποισι πορίζομεν*. And all begin the second line with *τι δ' ἀν γ' ἴμεῖς*. While matters were in this unsatisfactory state Bentley restored the metre by proposing *ἀνθρώποις ἀγαθὸν* (or *ἀγαθὰ πορίζομεν*. ΠΕΝ. *τι δῆτ' ἀν ἴμεῖς*. And this, with *ἀγαθὸν*, is adopted by Brunck (in his note) and Invernizzi. Porson was however the first to see that *ἀγαθὸν* belongs to line 462, and to reconstruct the passage in accordance with what is now found to be the reading of the best MSS. And it is surprising that after

the true reading is known, Velsen should hark back to Bentley's stopgap, with *ἀγαθὰ*, in 461; while in 462, professing still to follow Bentley, he, by mistake, adopts not Bentley's reading but that of O<sup>3</sup>. *τι δ' ἀν ποθ'* which, as Brunck observed, is very inferior to Bentley's.

464. *νομίζετον* V. P. U. the MSS. generally, and vulgo. *νομίζετε* R. O<sup>1</sup>. Invernizzi, Bergk to Velsen, and Blaydes.

465. *ἀνθρώπους* R. V. several other MSS. Invernizzi, Bergk, Velsen. *ἀνθρώπους* P. U. some other MSS. and vulgo. *ἀνθρώπους* is clearly right. *κακὸν ἀνθρώπους* here is the retort to *ἀνθρώπουσιν ἀγαθὸν* four lines above.

476. *δέ τύπταντα καὶ* MSS. vulgo. "Non sollicito," says Bentley, "suavius tamen esset δέ τύπταντα δέ." Velsen, throwing Bentley's caution to the winds, foists his suggestion into the text. For my own part, I prefer the MS. reading.

482. *αὐτό γέ, ἐὰν* P. the MSS. generally, and vulgo. *αὐτὸ δέ* R. U. but in R. there is a considerable space, blotted, between the two words. *αὐτὸ ἀν* V. *αὐτό γέ ἀν* Neobari, Portus, and subsequent editions before Brunck. *αὐτ' ἐάν γέ* Porson. *αὐτ' ἐὰν* Dindorf, Bergk, recentiores.

485. *πράττοντ' ή τι γέ ἀν* W. W<sup>1</sup>. W<sup>2</sup>. F<sup>3</sup>. F<sup>4</sup>. F<sup>5</sup>. and other MSS. and vulgo. *πράττοντες* ή τι γέ ἀν P. U. P<sup>14</sup>. V<sup>1</sup>. *πράττοντες* ή τι γάρ R. (as amended). *πράττοντες εἰ τι γάρ* R. (originally) and V. *πράττοντες τι γάρ* Porson, Meineke to Green, Van Leeuwen. *πράττοντ' ή τι γάρ* Bergk.—*φθάνοντε* R. V. P. U. the great majority of the MSS. Invernizzi, Meineke, Holden, Velsen, Green, Van Leeuwen. *φθάνοντ' ἀν* Blaydes. *φθάνοντ'*

*τον* a few MSS. and vulgo. Of course nothing is more common than the combination of the plural with the dual. See Birds 4, and the note there.

492. *τοῦτ' οὖν* MSS. vulgo. *τούτου δ'* Kappeyne, Velsen, Van Leeuwen.

493. *βούλευμα* P<sup>14</sup>. C<sup>3</sup>. Schäfer, Elmsley, Bothe, Bergk, recentiores. *βούλημα* R. V. P. U. the MSS. generally, and (except Bothe) all editions before Bergk. See the Appendix on Birds 993.

497. *καὶ πλουτοῦντας* MSS. vulgo. Blaydes alters this into *πλουτεῖν ὄντας*; see the Commentary. Bamberg too (p. 52), failing to see the drift of the argument, proposed *καὶ πλουτῆσας*.

498. *τις ἀν ἐξεύροι ποτ'* MSS. vulgo. Bisschop (at Xen. Anab. p. 94) proposed to read *τι ἀν ἐξεύροι τις*, which (with *οὐδὲν* for *οὐτις* in the following line) seems by no means improbable, and is adopted by Van Leeuwen. Bamberg (p. 9) adopts Bisschop's alteration except that he would leave the MS. *ποτ'* unchanged; this seems less probable, but is adopted by Holden and Velsen. The reference to Bisschop is ascribed to Dindorf, but I do not know where it was made.

499. *οὐτις* U. P<sup>14</sup>. W. W<sup>2</sup>. F<sup>4</sup>. O<sup>2</sup>. O<sup>7</sup>. and a few other MSS. and vulgo. *οὐδὲν* R. V. P. most MSS. Gormont, Invernizzi, contra metrum, and so Hall and Geldart correcting the metre as mentioned below. *οὐδὲν ἀν* O<sup>3</sup>. Fracini, and Gelenius also contra metrum; but Bentley observed that the metre could be rectified by omitting *σοι*, and this is done by Dindorf and Bergk. *οὐτις ἀν* Portus to Kuster, but Kuster in his note struck out the *ἀν*. *οὐδὲν* is of course read by those who adopt the suggestion of Biss-

chop or Bamberg on the preceding line. And Meineke also reads *οὐδὲν*, changing *τίς* in the preceding line into *τίς*. Hall and Geldart read *οὐδεὶς*, transposing the four words which follow into *τούτου μάρτυς ἐγώ σοι*. Bentley, though he at first inclined to *οὐδεὶς ἄντις*, omitting *σοι*, afterwards came round to the common reading which is given in the text.

505. *οὐκοῦν* R. V. Bentley, Porson, Bothe, Bekker, Bergk, Velsen, Blaydes, Hall and Geldart, and Van Leeuwen. *οὐκοῦν* the other MSS. and vulgo.—*εἰ παύσει* V. M. Porson, Bothe, Meineke, recentiores, except Blaydes. *εἰ παύσαι* R. Invernizzi, Bekker, Dindorf, Bergk, and Blaydes. *ἢ παύσει* (*ἢ* referring to *δόδον*) P. U. the MSS. generally, and all editions before Invernizzi.—*ταύτην βλέψας* R. Porson, recentiores, except Bergk, who reads *ταῦτ' ἀμβλέψας*. *ταῦτ' ἢν βλέψῃ* V. P. U. the MSS. generally, and all editions before Invernizzi. Invernizzi jumbles the two readings together, *ταῦτ' ἢν βλέψας*.

510. *ἴσον αὐτὸν* Bentley, Porson, recentiores, except Bekker. *ἴσον ἑαντὸν* MSS. editions before Porson, and Bekker afterwards.

514. *σκυλοδεψεῖν* Bentley, Kuster (in notes), Brunck, recentiores. *σκυτοδεψεῖν* MSS. (except V.) editions before Brunck. Curiously enough, here as in Birds 490, the fact that the first syllable of *σκυτο-* is long is shown by its occurrence in immediate proximity. *βυρσοδεψεῖν* V.

517. *νῦν δὴ* R. Bekker, Dindorf, Bergk, Velsen, Green, Hall and Geldart, and Van Leeuwen. See Peace 5 and the note there. *νῦν* the MSS. generally, and vulgo. *νῦν* V.

528. *δάπισιν* Suidas (s.v. *δάπιδας*), Scholiast on Wasps 676, Bentley, Kuster (note to Suidas), Brunck, recentiores, and the emendation of Bentley and Kuster is confirmed by R., which has *δάπισι*. *δάπησι* V. *τάπησιν* the MSS. generally, and all editions before Brunck.

531. *ἐστὶν* R. U. Bergler, recentiores, except as hereafter mentioned. *ἐστὶ* V. P. editions before Bergler. *ἐσται* Porson, Bergk, Meineke, Holden, Velsen, Blaydes, Van Leeuwen.—*ἀποροῦντας* V. P. U. almost all the MSS. and vulgo. *ἀποροῦντα* R. Porson, Bekker, Dindorf, Bergk, Green. Kuster suggested *ἀποροῦσι*, and this is found in P<sup>2</sup>. and is read by Brunck. Valckenaer suggested *ἀποροῦντι*, which is read by Meineke, Holden, Velsen, Blaydes, and Van Leeuwen. For *καί τοι* Rutherford proposes *καὶ τῷ*.

536. *κολοσυρτοῦ* Bentley, Kuster (in notes), Meineke, Holden, Velsen, Green, and Blaydes. *κολοσυρτὸν* MSS. vulgo.

544. *φυλλεῖ* Kuster, recentiores. This was Kuster's own conjecture, but it was afterwards confirmed by the Scholiast on Ach. 469, to which Bentley referred. *φύλλ'* MSS. all editions before Kuster.

545. *θράνον*. Kuster referred for this form to Pollux x. 48, and it is adopted by all subsequent editors except Dindorf and Hall and Geldart. *θράνος* MSS. vulgo.

546. *πιθάκνης* MSS. vulgo. *φιδάκνης* Velsen, Green, Blaydes, and Hall and Geldart. See the Commentary. The only excuse for this wanton corruption of the text is that Moeris says *φιδάκνη*, 'Αττικῶς. *πιθάκνη*, "Ελληνες. But this does not mean that *φιδάκνη* was the common usage of Attic writers. Far from it. See the Appendix on Birds 48,

and the Fourth Additional Note to that Comedy. The great Attic writers, with the possible exception of Plato, far preferred the general Hellenic forms to their own native provincialisms. And this was especially the case with the dramatists, whose works were exhibited, at the Great Dionysia, before an audience comprising visitors from all friendly Hellenic peoples.

547. *αἴτιον* Bentley, Brunck, recentiores. *αἴτιαν* MSS. editions before Brunck.

548. *ἐπεκρούσω* MSS. vulgo. Pollux (ix. 139) says *Ἀριστοφάνης ἐν Πλούτῳ καὶ τῷ ἐπικρούσασθαι ἐπὶ τοῦ νουθετῆσαι κέχρηται*, where Jungermann suggested that *ἐπεκρούσω* might be the right reading here, and this view is adopted by Meineke, Holden, Velsen, and Van Leeuwen. But the explanation which Pollux gives does not suit the present passage.

550. *εἶναι ὅμοιον* U. P<sup>14</sup>. O<sup>7</sup>. L<sup>3</sup>. all printed editions except Fracini and Gelenius. *φάτ'* *εἶναι ὅμοιον* R. V. P. and the MSS. generally. *φάθ'* *ὅμοιον* Fracini, Gelenius. The *φάτε* no doubt crept in from the *φάμεν* of the preceding verse. Fritzsche (Quaest. Aristoph. p. 236) proposed to read *φάθ'* *ὅμοιον τὸν Διόνυσον*.

562. *ἀπὸ τοῦ λιμοῦ* R. P. Invernizzi, recentiores, except Porson. *ὑπὸ τοῦ λιμοῦ* V. U. all editions before Invernizzi, and Porson afterwards.

566. *νὴ τὸν Δία κ.τ.λ.* The line, as given in the text, is read by P. U. F<sup>4</sup>. C<sup>2</sup>. Hemsterhuys, Brunck, Bothe, Bekker. *νὴ τὸν Δὶ εἰ δεῖ λαθεῖν αὐτὸν πῶς οὐχὶ κόσμιόν ἔστι* R. *νὴ τὸν Δὶ εἴ γε λαθεῖν αὐτὸν δεῖ κόσμιόν ἔστι* V. R.'s reading, with the addition of *γε* after *δεῖ*, is given by all editions before Brunck and by

Invernizzi, but Kuster proposed *νὴ Δία γ' εἴ δεῖ γε λαθεῖν αὐτὸν πῶς οὐχὶ κόσμιόν ἔστι*. The line is omitted, bracketed, or obelized by Porson and (save as aforesaid) all subsequent editors. But see the Commentary.

573. *ὅτι* U. P<sup>3</sup>. P<sup>14</sup>. C<sup>2</sup>. Porson, Bothe, Dindorf, recentiores. *ὅτι γε* R. V. P. several other MSS. all editions before Porson, and Invernizzi and Bekker afterwards. *ὅτι* Gelenius, Portus.—*ἀναπείθειν* Porson, Bergk, recentiores. *ἀναπείσειν* R. V. U. vulgo. *ἀναπείσεις* P.

580. *ταύτην δ' ἡμῶν ἀποπέμπει*. These words are continued to Chremylus in the MSS. and all editions before Brunck. They were transferred to Blepsidemus by Bentley, who is followed by Brunck and all subsequent editors.

581. *λήμαις* R. V. P. U. Bentley, Brunck, recentiores. But V. has in the margin *γρ. γνώμαις*, and this is read in a few other MSS. and all editions before Brunck.

583. *τὸν Ὀλυμπικὸν αὐτὸς*. This was suggested by Kuster in his notes, and is read by Brunck and all subsequent editors except Blaydes. It is said to have been since found in O. and a few other MSS. *αὐτὸς τὸν Ὀλυμπικὸν* R. V. *αὐτὸς τὸν Ὀλυμπιακὸν* most MSS. and all editions before Brunck. *τὸν Ὀλυμπιακὸν αὐτὸς* P. U. Bentley suggested *αὐτὸς τὸν Ὀλύμπι*, which Blaydes, making and rejecting eight conjectures of his own, brings into the text.

585. *ἀσκητῶν* R. O. L. Invernizzi, Porson, Bekker, recentiores, except Bothe and Van Leeuwen. *ἀθλητῶν* V. P. U. (but in U. with *ἀσκητῶν* superscript) vulgo.

586. *κοτινῷ* (*κοτίνῳ*) R. P. U. the MSS.

generally, Bergk, Meineke) Porson, Bekker, recentiores, except Bothe, Hall and Geldart, and Van Leeuwen. *κοτίνον* *V. vulgo.*

587. *δῆλοι* MSS. *vulgo.* *δῆλος* Cobet, Meineke, Holden, Velsen.

591. *ἀλλὰ σέ γ' ὁ* Fracini, Gormont, Gelenius, Portus, recentiores, except Invernizzi. *ἀλλά σ' ὁ* R. V. P. U. Invernizzi. *ἀλλὰ γέ σ' ὁ* P<sup>1</sup>. M. all editions (save as aforesaid) before Portus.

596. *κατὰ μῆν*' *ἀποέμπειν* V. P. P<sup>2</sup>. F. F<sup>5</sup>. Bentley, Brunck, Porson, recentiores, except Bergk. *κατὰ μῆνα προσάγειν* R. (and V. has that reading superscript) the bulk of the MSS. and all editions except as hereinafter mentioned before Brunck. While this was the received reading, Bentley suggested the substitution either of *ἀποέμπειν* or *προσάξειν* for *προσάγειν*. Tyrwhitt proposed to transpose the words *προσάγειν κατὰ μῆνα*, and this is done by Bergk. For *ἀποέμπειν*, *προσέμπειν* is read by U. and *προπέμπειν* by P<sup>14</sup>. W<sup>2</sup>. F<sup>4</sup>. Fracini, Gormont, Gelenius, Kuster, and Bergler.

598. *γρύξης* Brunck, recentiores, except Porson and Bothe. *γρύξης* R. P. U. all editions before Brunck. *γρύξεις* V. *γρύξειν* O<sup>3</sup>. L<sup>3</sup>. W. W<sup>1</sup>. Porson, Bothe.

601. *ὁ πόλις Ἀργούς*. To these words the MSS. and editions add *κλίνεθ' οἴλα λέγει*. See the Commentary.

607. *χρή σ'* R. P. U. most MSS. Fracini, Gormont, Gelenius, Brunck, Bothe, Bekker, Dindorf, Bergk, Holden, and Velsen. *χρῆν σ'* V. some other MSS. and the remaining editions.—*ἀνύειν* R. P. most MSS. Fracini, Gelenius, Portus to Bergler, Invernizzi, Dindorf, Bergk, Velsen, Blaydes, and Hall and Geldart. *ἀνύττειν* V. a few MSS. and Gormont.

*ἀνύτειν* U. a few MSS. and the other editions.

621. *ἐγκατακλινοῦντ'* V. V<sup>2</sup>. O<sup>5</sup>. *vulgo.* *ἐγκατακλινούντες* R. P. U. the MSS. generally, and Aldus, Junta, Zanetti, Farreus, Grynaeus, and Rapheleng. Of course either the dual or plural would do; but the dual makes the line more euphonious.

641. *ἄρ' ἀγγέλλεται* Porson, Bekker, recentiores, except Bothe, Bergk, and Van Leeuwen. *ἄρα γ' ἀγγέλλεται* R. *ἄρα γ' ἀγγελεῖ* V. P. U. most MSS. Aldus, Fracini, Gelenius, Portus, Kuster, Bergler, Brunck, Invernizzi, Bothe. *ἄρ' ἀγγέλει* Junta and the other editions before Bekker. *ἄρ' ἀπαγγελεῖ* Bergk. *ἄρ' ἀγγέλλετε* Van Leeuwen.

660. *προθύματα* MSS. *vulgo.* The Scholiast mentions a variant *θυλήματα* which is brought into the text by Bergk and Meineke.

661. *πέλανος* MSS. *vulgo.* *μέλανος* Bergk.

662. *κατεκλίναμεν* R. V. V<sup>1</sup>. V<sup>2</sup>. and other MSS. Bekker, recentiores, except Bothe. *κατεκλίνομεν* P. U. W. W<sup>1</sup>. W<sup>2</sup>. and other MSS. all editions before Bekker, and Bothe afterwards.

666. *ὑπερηκόντικεν* R. U. the MSS. generally, and *vulgo.* *ὑπερηκόντικεν* V. P. and a corrector of R. Dindorf, Bergk, recentiores. But Cario is not speaking of some isolated act; and Blaydes in his note sees that the aorist is right.

669. *παρήγειλεν καθεύδειν* R. P. O. and many other MSS. Kuster, recentiores, except as hereinafter appears. *παρήγειλε καθεύδειν* V. U. all editions before Kuster. *παρήγειλ' ἐγκαθεύδειν* Porson, Bothe, and Bergk to Blaydes. But I

cannot see what force can be attributed to the compound ἔγκαθεύδειν.

670. πρόπολος R. vulgo. πρόσπολος the other MSS. Brunck, Bothe.

673. ἀθάρης. The word occurs thrice: here and in lines 683 and 694. In each case every printed edition, except Bergk's, reads ἀθάρης and not ἀθάρας. The Scholiast says 'Αττικοὶ διὰ τοῦ η, ἀθάρης. ή δὲ κοινὴ διὰ τοῦ α, ἀθάρας. The MSS. are very equally divided. Of the four collated by Velsen, U. has ἀθάρης throughout. R. has ἀθάρας in 673 and 694, and ἀθάρης in 683. V. and P. have ἀθάρας throughout.

681. ἥγιζεν P. U. vulgo. ἥτιζεν R. ἥκιζεν V. ἥλιζεν Blaydes. See the Commentary.

684. ἐδεδοίκεις MSS. vulgo. ἐδεδοίκης Blaydes, Van Leeuwen.

688. ὥσθετο δή μου P. U. vulgo. ὥσθετό μου R. V. Kuster, Bergler. Porson suggested, but did not adopt in his text ὥσθάντερό μου, and this is read by Dindorf, Meineke to Blaydes, and Van Leeuwen. ὥσθετό πού μου Bergk.

689. τὴν χείρ' ὑφῆκε. See the Commentary. τὴν χείρ' ὑφῆρε MSS. vulgo. τὴν χείρ' ὑφῆρε Brunck, Invernizzi. τὴν χείρ' ὑπῆρε Hemsterhuys, Van Leeuwen. τὴν χείρ' ὑπερῆρε Bergk. Dobree suggested that the Scholiast may have read ἄρασ' ὑφῆρει, id est ἄρασα τὴν χείρα ὑφῆρει τὴν χύτραν. He did not suggest that ἄρασ' ὑφῆρει should be introduced into the text; but it is so introduced by Meineke, Holden, Velsen, Blaydes, and Hall and Geldart.

695. ἀνεπανόμην U. vulgo. ἀνεπαλλόμην (but with ἀνεπανόμην in the margin) R. V. Bergk. P. omits the line.

696. προσήειν V. most MSS. and vulgo.

προσήει γ' R. Invernizzi. προσήει P. U. and several other MSS.

701. Ἰασὸν μέν τις ἀκολούθουντος' P. U. P<sup>14</sup>. F<sup>4</sup>. O<sup>5</sup>. O<sup>6</sup>. O<sup>7</sup>. and all editions except the four presently mentioned. For μέν τις R. has μέν γέ τις, and so Invernizzi and Bamberg. V. is said to have μέν γε without τις, but I cannot be sure of its reading myself. Reisig suggested μέν γ' ἐπακολούθουντος' which is read by Bergk, Meineke, and Van Leeuwen. Herwerden suggests μέν παρακολούθουντος'. Dr. Blaydes is ready with five conjectures "'Ιασὼ μάντις, vel 'Ιασὼ κατόπιν, vel 'Ιασὼ πρόπολος, vel 'Ιασὼ τ' ἔγγυς, vel 'Ιασὼ τις συνακολούθουντος'" if any one would like to adopt them. He does not adopt any of them himself. The τις is indicative of a contemptuous feeling, a girl named Iaso.

707. ἐνεκαλυψάμην R. V. O. Bentley, Dawes, Brunck, recentiores. συνεκαλυψάμην P. U. most MSS. and all editions before Brunck. Dawes says "Fefellit in hoc versu cum editores tum etiam Scaligerum et Bentleium dactylus in quarta sede collocatus." But he was acquainted with Bentley's Epistle to Kuster only; and when Bentley's notes in the margin of his Gelenius were discovered, it was seen that the difficulty had not escaped his notice, and that he had in fact anticipated the emendation suggested by Dawes.

710. θυείδιον V. P. U. P<sup>14</sup>. F<sup>4</sup>. O<sup>5</sup>. O<sup>7</sup>. vulgo. Pollux says τὴν δὲ θυείαν καὶ θυείδιον εἴποις ἀν κατὰ Ἀριστοφάνην ἐν Πλούτῳ λέγοντα, x. 103. θυείδιον R. B. and five of the Oxford MSS., Meineke, Holden, Velsen.

712. ΓΥ. λιθινον; κ.τ.λ. This line is omitted in R. doubtless from an over-

sight occasioned by its ending with the same word as the preceding line ; a very common cause of omission ; and one which gives no ground for suspecting the genuineness of the omitted line. See on 833 infra.

725. *ἴν' ὑπομύμενον*. The MSS. have *ἐπομνύμενον*, and that is the common reading here, but some of the Scholiast's observations point strongly to *ὑπομύμενον*, which was adopted by Girard nearly 400 years ago. His note is as follows "Significat hoc verbum aliquo praetextu, puta peregrinationis vel morbi, causam in aliud tempus reicere. Hoc ait Aesculapius, *si in concionem venire non potes, ubi tu oraturus eras, liberabo te, et quominus illic sis, faxo ut omnes intelligent dignum esse te qui iure iurando dilationem postules et impetres.*" This reading is strongly supported by Brunck, Dobree, and Bergk, and is adopted by Meineke and all subsequent editors. *ἐπομνύμενον* by an oversight is written *ἐπωμνύμενον* by Gelenius, Portus, and one or two others.—*τῆς ἐκκλησίας* P. most of the MSS. and all the editions except as hereinafter mentioned. *τὰς ἐκκλησίας* R. V. U. Bekker, Hall and Geldart. Bergk suggested *τὰς ἐκκλησίας* which is read by Meineke, Holden, Velsen, and Van Leeuwen. This reading is attributed to the Scholiast, but apparently without any reason.

727. *τῷ Πλούτῳ* MSS. vulgo. Meineke and Velsen both suggest *Πλούτῳ τι*, and Van Leeuwen reads *γέροντι*.

729. *ἡμιτύβιον* V<sup>1</sup>. P<sup>3</sup>. P<sup>14</sup>. and a few other MSS. and all printed editions except Invernizzi. *ἡμιτύμβιον* R. V. P. U. the MSS. generally, and Invernizzi.

746. *ὅτι βλέπειν* MSS. vulgo. Bentley

suggested *ὅτι βλέπειν* which Blaydes reads.

754. *ὅσοι δ'* R. V. vulgo. *ὅσοι τ'* P. U. and the MSS. generally.

765. *κριβανωτῶν ὄρμαθῷ* R. V<sup>3</sup>. F<sup>2</sup>. Invernizzi, Bekker, recentiores, except Bothe. *ἐν κριβανωτῶν ὄρμαθῷ* V. P. U. the MSS. generally, all editions before Bekker except Junta and Invernizzi, and Bothe afterwards. But in V. the *ἐν* was corrected into *ἐκ*, and this is read by Junta. *ἐν κριβανωτῷ ὄρμαθῷ* P<sup>2</sup>. P<sup>5</sup>. *ἐν κλιβάνῳ τῶν ὄρμαθῶν* P<sup>8</sup>. Both Hemsterhuys and Brunck, though retaining the reading *ἐν κριβανωτῶν ὄρμαθῷ*, were minded to omit the *ἐν*. *κριβανιτῶν* is the more common form, and Elmsley (at Ach. 1123) was inclined to recommend it here ; and it is accordingly adopted by Blaydes and Van Leeuwen. This is very possibly right ; but all the numerous MSS. of this play have *ω* in the penultimate syllable, and both forms may well have been in use.

766. *τοιαῦτ' ἀπαγγεῖλατα* MSS. vulgo, except that U. has *ἀπαγγεῖλαυ*. *τοιαῖτά γ' ἀγγεῖλατα* Blaydes, Van Leeuwen.

767. *ἄνδρες*. The aspirate was added by Porson.

768. *καταχύσματα* R. F<sup>2</sup>. P<sup>14</sup>. all printed editions. *τὰ καταχύσματα* V. P. U. and the MSS. generally. For *κομίσω* Meineke proposed *κκομίσω*.

769. *ἔγώ* MSS. (except O<sup>3</sup>. which omits the word) vulgo. The position of *ἔγώ* at the end of the line has given rise to some suspicion. Hemsterhuys thought that it might have been inserted to fill the lacuna left by the omission of some other word ; which might have been, Dobree suggests, *πρέπει*, *νόμος*, or (with *ὅφθαλμοίσι*) *δεῖ*

or *χρύ*. Velsen reads *χρεών*, and is followed by Van Leeuwen. But see the Commentary.

770. *ὑπαντήσαι* M. m. m<sup>1</sup>. O<sup>5</sup>. O<sup>8</sup>. C<sup>3</sup>. Meineke, Holden, Velsen, Van Leeuwen. *ἀπαντήσαι* the other MSS. and vulgo. It seems far more probable that *ὑπαντήσαι* should have been corrupted into *ἀπαντήσαι*, than vice versa. After this line R. and V. have KOMMATION XOPΟY; R. as part of the original text V. as an afterthought. And so all editions before Kuster and one or two since. Brunck has *λείπει κομμάτιον τοῦ Χοροῦ*, and one or two editors have XOPΟY simply, whilst Velsen writes *ὅρχημα χοροῦ*. But most editors have followed Kuster in omitting the words altogether; and as it seems certain that there was no Choral song here, and that therefore nothing has dropped out of the text, this seems the right course. Between the other scenes the best MSS. have nothing of this sort; and the editors insert or omit the notice there as they do here.

774. *τὰς ἐμαντοῦ συμφορᾶς* (or *ξυμφορᾶς*) MSS. vulgo. *τὰς ἐμαντοῦ συμφορᾶς* Blaydes.

779. *αὐτὰ πάντα* MSS. vulgo. *αὐτὰ πάντα* Bentley, Hemsterhuys, Brunck, Invernizzi, Bekker, Velsen. But I cannot agree with Bentley that *αὐτὰ* is superfluous. Wealth does not mean "I will reverse everything"; he means "I will reverse all that."

781. *ἐνεδίδοντι* R. P. U. the MSS. generally, and vulgo. *ἐπεδίδοντι* V. V<sup>2</sup>. Bergk, recentiores, except Green. This is because Aristophanes uses the compound *ἐπιδίδωμι* in Thesm. 213, 217, 249. But one verb is just as apt as the other, and

the MS. authority is overwhelming. Dr. Blaydes himself quotes from Plutarch, Alcibiades, chap. 6 *τοῖς κόλαξιν ἐνδιδοὺς ἔαντὸν*, and from Lucian, Calunniae 22 *ἔκόντος ἔαντὸν ἐνδιδόντος*. To which may be added Plato, Rep. viii. chap. xiii. 561 B; Phaedrus, chap. xviii. 241 C (where the MSS. have *ἐνδοῦναι, ἐπιδοῦναι*, which some read, being a mere conjecture of Hirschig).

783. *οἱ φαινόμενοι*. The ingenious conjecture of Hemsterhuys *δισφρανδμενοι* is deserving of mention, though it cannot be adopted.

785. *ἐνδεικνύμενος* R. V. many other MSS. Porson, Bothe, Bekker, recentiores. *ἐνδεικνύμενοι* P. U. many other MSS. and all editions before Porson.

788. *χαίρετε* R. V. P. U. the MSS. generally, and vulgo. *χαίρετον* a few MSS. Brunck, Porson, Bothe, Dindorf, Blaydes, Van Leeuwen.

799. *τούτοις εἰτ' ἀναγκάζειν* R. Invernizzi, Porson, recentiores. *τούτοισιν ἐπαναγκάζειν* P. U. several other MSS. and all editions before Invernizzi, and I am very much disposed to think that this is the right reading. But the great bulk of the MSS. have *τούτοις ἐπαναγκάζειν*, whilst V. has *τούτοις ἀναγκάζειν*.

800. *Δεξίνικός γ' R.* Bergk, recentiores, except Green. *Δεξίνικος* (without *γ'*) V. P. P<sup>2</sup>. most MSS. Kuster (in notes), Brunck to Bothe's second edition, and Green. *δὲ ξένικος* O<sup>3</sup>. O<sup>7</sup>. L<sup>1</sup>. m<sup>2</sup>. all editions before Brunck, except that Gormont and Neobari omit the *δὲ*. *δὲ ξύνοικος* U. P<sup>2</sup>.

801. *τὰς ἴσχυδας* MSS. vulgo. Suidas (s. v. *ἴσχυς*) citing this line from memory writes (according to a majority of his

MSS.)  $\tauῶν ἵσχαδῶν$ , and this is introduced into the text of Aristophanes by Meineke, Holden, Velsen, and Van Leeuwen. But to say that Dexiniclus wished to get a share of the figs would not impute to him any special greed: that would be the wish of the spectators at large; Dexiniclus is described as wishing to get the figs generally. After this line the MSS. make no mention of any choral intervention except that C<sup>1</sup>. and a corrector of R. write  $\chiοροῦ$ . But Aldus and all editions (except Fracini and Gelenius) before Portus have  $\chiοροῦ$  in the margin; whilst Fracini, Gelenius, Portus, the editions called Scaliger's and Faber's, and Porson, place it between lines 801 and 802. Kuster omitted it, and of more recent editors some insert, but most omit it. Brunck and Velsen read as they did after line 770 supra.

805 a.  $\sigmaὐτω τὸ πλοντεῖν κ.τ.λ.$  This line is found in the MSS. but was adjudged to be spurious by Bentley, and is omitted or bracketed by Brunck and most recent editors. In U. P<sup>2</sup>. P<sup>3</sup>. P<sup>5</sup>. the letters  $\gammaν$  or  $\gammaνω$  are prefixed. Brunck considered, and I think rightly, that the line was originally written in the margin as a parallel passage to line 802; and having access to the last three MSS. mentioned, he observed that the copyist had brought in not merely the line, but also its title,  $\gammaνώμη$ . Van Leeuwen places it between lines 818 and 819, which is certainly a more suitable position. The last word is given as  $\deltaὴ$  by R. V. Invernizzi and most of the more recent editors; as  $\tauι$  by P. U. and most of the MSS. and by all editors before Invernizzi.

813.  $\sigmaαπροὺς$  MSS. vulgo. Kuster

suggested  $\sigmaαθροὺς$  which is read by Meineke and Velsen.

815.  $\delta' ἵπνὸς γέγον' ἡμῖν$  R. V. V<sup>2</sup>. Dawes, Invernizzi, Porson, Bekker, recentiores, except Bothe and Velsen.  $\delta' ἵπνὸς ἡμῖν$  P. U. the MSS. generally, and all editions before Brunck. Had the first syllable of  $ἵπνὸς$  been long, this would have been quite right; but unfortunately it is short. Bentley therefore, referring to Pollux (x. 155) who writes  $'\Lambdaριστοφάνης ἐν Πλούτῳ εἰπὼν τὴν μνάγραν καλέει$ , proposed to read  $\hat{\iota}\pi\circ\sigma$  here, and this is strongly supported by Brunck who inserts  $\hat{\iota}\pi\circ\sigma$  in the text, and is followed by Bothe and Velsen. On the other hand Dawes, finding the line quoted by Athenaeus (vi. chap. 16) as  $\delta' ἵπνὸς γέγονεν$ , proposed to read  $\delta' ἵπνὸς γέγον' ἡμῖν$ . This proposal was vigorously attacked by Brunck who says “Virum ingeniosum abriplebat livor et Bentleii laudum obtrectatio.” It would have been very difficult to decide between the proposals of Bentley and Dawes on their own merits. But when the two great Aristophanic MSS. in the libraries of Ravenna and Venice were brought to light, they were both found to have  $\delta' ἵπνὸς γέγον' ἡμῖν$ , and the question was finally set at rest.

824. KAP. The speaker who carries on the conversation with the Good Man is said to be Cario (under his own name, or as  $οἰκέτης$  or  $θεράπων$ ) by R. V. U. many other MSS. all editions before Brunck, and all editions after Bothe's second. But P. many other MSS. and the editions from Brunck to Bothe's second (inclusive) give his part to Chremylus, and this change is strongly recommended by Hemsterhuys. But

the preceding speech was certainly spoken by Cario, and there is no sign of his having left the stage, or of Chremylus having come on it.

826. *δῆλον ὅτι* R. P. vulgo. *δῆλονότι* V. U. Brunck. Meineke proposed to make *δῆλον ὅτι* a complete sentence, unconnected with what follows; and this is done by Holden and Velsen.

832. *ἐπέλιπεν* R. P. Kuster (in notes) Brunck, recentiores. *ἀπέλιπεν* M. P<sup>2</sup>. P<sup>5</sup>. F<sup>1</sup>. F<sup>9</sup>. all editions before Brunck. *ἐπέλειπεν* V. *ἐπιλέλοιπε* U.

833. *κομιδὴ μὲν οὖν*. This line is omitted by R. no doubt because it commences with the same words as the next. See on 712 supra.

834. *τέως* R. P. U. the MSS. generally, and vulgo. *τότε* V. Van Leeuwen.

838. *καὶ κατεγέλων γ'* the MSS. generally, and vulgo. *καὶ κατεγέλων σ'* M. *καὶ κατεγέλων δ'* R. Bekker, Dindorf, Bergk to Green, and Hall and Geldart. But this seems hardly Greek. *καὶ κατεγέλων* U.

839. *αὐχμὸς*. This line is in the MSS. and vulgo rightly continued to the Good Man. Meineke transfers it to Cario, changing *μ' ἀπώλεσεν* into *σ' ἀπώλεσεν*. And this unnecessary alteration is followed by Holden, Velsen, and Green.

840. *ἀλλ' οὐχὶ νῦν*. These words are given to Cario by R. V. and vulgo, but are transferred to the Good Man by Bergk to Blaydes and Van Leeuwen.

842. *πρὸς τῶν θεῶν* R. V. P. U. and the MSS. generally, and vulgo. *πρὸς τὸν θεὸν* *quid facit ad deum?* Hemsterhuys (and the reading is supported by a few insignificant MSS.), Brunck to Bergk, and Velsen. Hemsterhuys's read-

ing is very attractive, but it seems unsafe to depart from the practically unanimous authority of the MSS.

843. *μετὰ σοῦ τὸ παιδάριον* MSS. vulgo. Meineke suggested, but did not read *τὸ μετὰ σοῦ παιδάριον*, a curious suggestion, but it is adopted by Velsen and Van Leeuwen.

845. *μῶν ἐνεμήθης* R. C<sup>2</sup>. Porson, Bothe, Bekker, Dindorf, Bergk, Holden, Green, and Blaydes; a reading, says Dobree, "quod vel ex conjectura reponendum esset." *μῶν οὖν ἐμήθης* P. U. the MSS. generally, and vulgo. *μῶν ἐμήθης* V.

847. *συνεχειμάζετο* MSS. vulgo. "Repono confidenter *συνεχείμαζέ μοι*. Cf. Av. 1097."—Blaydes. But, as Van Leeuwen observes, *χειμάζειν* in the Birds means merely *hiemem transigere*: the meaning here required is *hieme vexari*.

851. *τρισκακοδάμων* MSS. all editions before Porson, and Blaydes and Van Leeuwen afterwards. *τρὶς κακοδάμων* Porson, recentiores, except as aforesaid. There seems no sufficient ground for departing from the MSS. The *τρὶς* starts the enumeration, *τετράκις, πεντάκις, &c.*, just as well from the compound, as if it stood alone. In the MSS. the Informer is called usually *Συκοφάντης*, but occasionally *"Ἀδικος* in contrast to *Δίκαιος*.

856. *νῦν πράγματα* MSS. vulgo. Meineke in his Vind. Aristoph. proposes to write *νῦν, χρήματα* referring to 871 infra; and this is done by Blaydes. *νῦν, τὰ χρήματα* Kappeyne, Velsen, which seems less probable.

859. *μὴ ἀλίπωσιν* Dawes, Brunck, recentiores, except as after mentioned. *μὴ λίπωσιν* R. P. U. the MSS. generally,

all editions before Brunck, and Bekker afterwards.  $\mu\eta\lambda\epsilon\pi\omega\sigma\iota\mu$  V. Hemsterhuys proposed  $\mu\eta\pi\lambda\epsilon\pi\omega\sigma\iota\mu$ , and this is read by Blaydes and Van Leeuwen. Kuster proposed  $\mu\eta\kappa\lambda\epsilon\pi\omega\sigma\iota\mu$ .

868.  $\delta\eta\tau\alpha\tau\eta\tau'$  (or  $\tau\eta\tau\alpha$ ) R. U. Invernizzi, Dindorf, Bergk, recentiores.  $\delta\eta\tau\alpha\tau\eta\tau'$  (or  $\tau\eta\tau\alpha$ ) V. P. all editions before Brunck, and Bekker afterwards.  $\tau\eta\tau\alpha\delta\eta\tau'$  O<sup>8</sup>. Brunck, Porson, Bothe.

873.  $\delta\eta\lambda\omega\eta\tau\iota$  P. vulgo.  $\delta\eta\lambda\omega\eta\tau\iota$  R. V. U.

876.  $\omega\mu\omega\delta\eta\mu$  Dindorf, Bergk, recentiores.  $\omega\mu\omega\delta\eta\mu$  R.  $\omega\mu\omega\delta\eta\mu$  V. P. U. the MSS. generally, and all editions before Brunck.  $\omega\mu\omega\delta\eta\mu$  Brunck, Invernizzi, Porson, Bothe, Bekker.

878.  $\delta\theta\epsilon\delta\omega\eta\tau\iota$  P<sup>14</sup>. W<sup>2</sup>. Brunck (in notes), Invernizzi, recentiores, except Bothe, Velsen, and Hall and Geldart.  $\delta\theta\epsilon\delta\omega\eta\tau\iota$  (with  $\epsilon$  carried over to commence the next line) R. P. most MSS. Fracini, Gormont, Gelenius.  $\delta\theta\epsilon\delta\omega\eta\tau\iota$  V. all the other editions before Invernizzi, and Bothe and Hall and Geldart afterwards.  $\delta\theta\epsilon\delta\omega\eta\tau\iota$  U.  $\delta\theta\epsilon\delta\omega\eta\tau\iota$  Velsen.

885.  $\delta\lambda\lambda'\omega\eta\tau\iota$  MSS. vulgo. Fritzsche was the first to point out the true meaning of this line; and before his time, and indeed afterwards also, there have been numerous proposals to alter the words. Dawes conjectured  $\delta\lambda\lambda'\omega\eta\pi\epsilon\sigma\tau\iota$ . Hemsterhuys  $\delta\lambda\lambda'\omega\eta\tau\iota$   $\epsilon\sigma\tau\iota$ , and this strange reading is introduced into the text by Brunck and Invernizzi. "Hotibus"  $\delta\lambda\lambda'\omega\eta\tau\iota$   $\epsilon\sigma\tau\iota$  Madvig  $\delta\lambda\lambda'\omega\eta\tau\iota$   $\epsilon\sigma\tau\iota$ . Holden  $\delta\lambda\lambda'\omega\eta\tau\iota$   $\epsilon\pi\omega\delta\eta$  or  $\iota\sigma\tau\iota$ . Velsen not only conjectures, but reads  $\phi\alpha\mu\mu\alpha\delta\eta\tau\iota$  with a note of interrogation at the end

of the line; whilst Van Leeuwen substitutes  $\phi\alpha\mu\mu\alpha\delta\eta\tau\iota$  for  $\delta\eta\gamma\mu\mu\alpha\tau\iota$ . The MS. reading, when rightly understood, is incomparably superior to all these conjectures.

895.  $\dot{\nu}\dot{\nu}\kappa.\tau.\lambda.$  R. P. U. repeat the  $\nu$  twelve times which is manifestly right, as the line is intended for an iambic trimeter. In the translation there have to be only ten repetitions. Bothe (in the text) has only eight, but all other printed editions give the full twelve. V. has fifteen. As to the accent the MSS. give none, and it seems rather absurd to place an accent on a sniff. But it is accented in all the editions. Aldus accented it  $\dot{\nu}\dot{\nu}$  and this was continued till Brunck's time. But Bentley observing that the double  $\nu$  should form an iamb suggested  $\dot{\nu}\dot{\nu}$  and this is adopted by Brunck and subsequent editors.

897.  $\tau\omega\omega\eta\tau\iota\gamma\dot{\alpha}\mu\pi\epsilon\chi\epsilon\tau\iota$  R. P. U. the MSS. generally, Brunck, recentiores, except as after mentioned. V. omits the  $\gamma$ , and so all editions before Brunck. Van Leeuwen transposes the line, placing it between 957 and 958.  $\tau\omega\delta\gamma\dot{\alpha}\mu\phi\epsilon\chi\epsilon\tau\iota$  Kappeyne, Velsen.

901.  $\omega\delta\epsilon\iota\gamma\dot{\alpha}\eta\tau\iota$  R. P. Brunck, recentiores.  $\omega\delta\epsilon\iota\gamma\dot{\alpha}\eta\tau\iota$  V. U. most MSS. and all editions before Brunck.

904.  $\delta\tau\alpha\tau\mu\chi\omega$  MSS. vulgo.  $\tau\mu\chi\eta$  Velsen, relying on the authority of Hemsterhuys who however merely says "  $\tau\mu\chi\eta$ , licet omnino necessarium non putem, haud tamen improbo."

908.  $\tau\iota\mu\alpha\theta\omega\iota$ ; MSS. vulgo.  $\tau\iota\mu\alpha\theta\omega\iota$ ; Brunck, Porson, Meineke, Velsen, Van Leeuwen. These little questions are of frequent occurrence in the Comic poets, and there is hardly an instance where

one might not be substituted for the other without affecting the sense.

910. *προσῆκον* μηδὲν MSS. generally, and vulgo. *προσῆκον* δεινὸν R.

912. *εὐεργετέιν*, ὡ R. V. Bekker, recentiores, except Bothe. *εὐεργετέιν* μ' ὡ P. U. all editions before Bekker, and Bothe afterwards.

915. μὴ 'πιτρέπειν ἔαν P. U. and several MSS. Brunck, recentiores. μὴ 'πιτρέψειν ἔαν V. μὴ 'πιτρέπειν ἦν R. M. μὴ 'πιτρέπειν ποτ' ἦν O<sup>7</sup>. all editions before Brunck.

917. ἄρχειν καθίστησιν MSS. vulgo. Dobree observed "Vix puto sanum esse ἄρχειν. Olim tentabam ἄρχήν, adverbialiter, ut cum ἐξεπίτηδες ponatur ἐκ παραλήλου. Sed ob ambiguitatem constructionis huic emendationi non multum tribuo." Herwerden proposed κάρχας which Velsen reads.

920. *τάρα* Dindorf, recentiores, except Hall and Geldart. γ' ἄρα MSS. all editions before Kuster. γ' ἄρα Kuster, and subsequent editions before Dindorf, and Hall and Geldart afterwards.

932. ὄρᾶς ἀ ποιεῖς; MSS. vulgo. ὄρᾶς ἀ ποιεῖ; Hemsterhuys, Brunck, Bekker, Dindorf, Bergk to Blaydes inclusive. Hemsterhuys says "Omnino legendum ποιεῖ. *Viden' tu, quem testem huc adduxi, quid faciat servulus nequam?* Haec ad eum conversus, quem adhuc adstare sibi credebat, testem dicit; nunc aptum Carionis responsum; alioquin scribi debuerat, "Opa γ' ἀ ποιεῖς" *vide quid agas: cave ne me vocante in ius tibi sit ambulandum.* Sed illud quod proposui verum est, et, ut iam primum video, ab interprete Frischlino animadversum." Frischlin, who had turned this Comedy into Latin verse, gave for this line *Viden'*

*quid agat? nam horum te testem mihi rogo.* There is no more judicious commentator than Hemsterhuys, but I cannot bring myself to think that he is right in making this alteration. The appeal *μαρτύρομαι* or *ταῦτ' ἔγώ μαρτύρομαι* is frequently found in these comedies, and in no single instance is it prefaced by any preliminary remarks to the person or persons addressed. It is always in the nature of an ejaculation, wrung from the speaker by the stress of the moment. See *Clouds* 1297, *Wasps*, 1436 *Frogs* 528, &c. It seems to me that the Informer, stripped of his cloke and shoes says first to Cario *Do you see what you are doing?* and then, as Cario pays no attention, appeals to his witness in the usual form.

933. εἰχεις R. P. U. E. F<sup>1</sup>. F<sup>2</sup>. Invernizzi, Bergk, Meineke, Holden, Velsen, Blaydes. ἥγεις V. and most of the MSS. and vulgo. Blaydes refers to *Wasps* 1416, 1437.

946. καὶ σύκινον MSS. vulgo. κὰν σύκινον Hemsterhuys, Meineke; Holden, Velsen, Blaydes, Van Leeuwen.

949. οὕτε τὴν βουλὴν πιθῶν Hall and Geldart ingeniously propose to transpose these words with the οὕτε τὴν ἐκκλησίαν of the following line.

958. τὸν θεόν R. V. P. U. the MSS. generally, and vulgo. τῷ θεῷ O<sup>6</sup>. P<sup>2</sup>. Blaydes. But the MSS. are practically unanimous, and the grammarians recognize the rare use of the accusative in this place. "Thomas Magister in εὐχομαι notat, προσέγχεσθαι dativo solere iungi, ἄπαξ δὲ καὶ πρὸς αἰγατικήν, adiectis Comici nostri verbis; idem a veteribus Grammaticis velut rarius et animadversione dignum fuisse observatum, ex

Suidā liquet in προσεύξῃ.—Hemsterhuys.

966. σ' ἔχρην R. P<sup>2</sup>. several other MSS. Brunck, recentiores, except Van Leeuwen. ἔχρην (without σ') V. P. many other MSS. and all editions before Brunck. σε χρή P<sup>3</sup>. σε χρήν U. Van Leeuwen.

973. κατακέκνισμαι (and κνισμὸν in the following line) R. V. U. vulgo. κατακέκνησμαι (and κνησμὸν) P. Brunck, Invernizzi.

975. ἦν μοι τι V. M. Kuster, recentiores, except Bothe. ἦν δή μοι τι U. several MSS. all editions before Kuster, and Bothe afterwards, under the idea that the enclitic νν was a short syllable. ἥνδδή μοι τι R. ἦν δή τι P.

979. γ' αὖ τὰ πάνθ' ὑπηρέτουν Holden, Meineke, Velsen, Blaydes. ταῦτα πάνθ' ὑπηρέτουν R. P. πάντα ταῦθ' ὑπηρέτουν V. most MSS. all editions before Brunck, and Bothe and Hall and Geldart afterwards. πάντα τ' αὐθ' ὑπηρέτουν U. F<sup>4</sup>. ταῦτα πάνθ' Brunck, Invernizzi, Bekker, Dindorf, Green. ταῦτα ταῦθ' Elmsley (ad Oed. Tyr. 1522). πάντα γ' ἀνθυπηρέτουν Hemsterhuys, Van Leeuwen. πάντα τὸν ἀνθυπηρέτουν Porson (but though in Porson's text, it seems to be Dobree's conjecture), Bergk.

999. προσαπέμψειν R. Invernizzi, recentiores. προσέπεμψεν V. P. U. the MSS. generally, and all editions before Invernizzi.

1004. ἔπειτα πλουτῶν MSS. vulgo. ἔπειτα seems to me the very word required, and I do not know why so many critics have sought to change it. Kuster suggested ἔπει γε; Dobree ἔπειρ γε; Bergk ἔπιμεστα (this is from Phrynicus Bekkeri p. 40 ἔπιμεστα πλουτῶν οἶον

ἴπερβάλλοντι τῷ μέτρῳ, ἀντὶ τοῦ, πάνυ πλούτῶν. But it makes no sense here); and Blaydes "τὰ νῦν δὲ, vel ἀφω δὲ, vel ἀνὴρ δὲ, vel potius ἔπει δ' ἐπλούτησ', vel νῦν δὲ." But the only editor who has tampered with the text is Meineke, who not only conjectures, but actually reads ἔπει ζαπλούτῶν.

1005. ἀπαντ' ἐπήσθιεν Athenaeus (iv. chap. 69) who cites this line as an example of the use of ἐπεσθίειν, and so Brunck and all subsequent editors except as hereinafter mentioned. ἀπαντα κατήσθιεν P. U. other MSS. and all editions before Brunck: and see infra 1024. ἀπανθ' ὑπήσθιεν R. Invernizzi. ἀπαντά γ' ἥσθιεν V. ἀπαντ' ἀν ἥσθιεν Dobree (in a note to Porson's edition 980), Meineke, Holden, Velsen, and Van Leeuwen.

1011. νηττάριον . . . φάττιον. These are Bentley's emendations for the meaningless νιτάριον and βάττιον of the MSS. and early editions. I regret that his masterly discussion of the passage (in his Epistle to Kuster) is too long to be reproduced here. He refers to Plautus, Asinaria iii. 3. 103 *Dic igitur me anaticulam, columbulam, &c.*, where no doubt in the Ὀναγὸς of Demophilus, which Plautus is adapting, the words were, as here, νηττάριον and φάττιον. Faber had already (at Lucret. p. 497) suggested νησσάριον for νιτάριον. Bentley's emendation is adopted by Brunck, Invernizzi, Bekker, Dindorf, and Hall and Geldart, and would have been followed by all editors, were it not for a doubt whether a tribrach, followed by an anapaest, is admissible in a Comic senarius. But although such a conjunction is rare, it is by no means unknown in Aristot-

phanes; Ach. 47, Birds 108, Eccl. 315, &c., and this little repetition of pet names is the very place in which a seeming irregularity is permissible. Compare Frogs 1203. However, Porson and Blaydes have *νηττάριον* ὑπεκορίζετ' ἀν καὶ φάττιον, an alteration which really destroys the charm of the verse; Bothe and Bergk read *νηττάριον* and *βάτιον*, though Bentley had clearly shown *βάτιον* to be impossible; Bergk himself suggested *βάβιον*, a baby; while Meineke reads *φάβ·ον*, and is followed by Holden, Velsen, Green, and Van Leeuwen. But although the *φάψ* is no doubt another name for the *φάττα*, Aristophanes *never* used the form *φάψ*, and no one ever used the diminutive *φάβιον*; whilst *φάττα* is constantly used by Aristophanes (Ach. 1105, 1107, Peace 1004, Birds 303) and the diminutive *φάττιον* is found in some lines quoted by Athenaeus (viii. chap. 58) from the comic poet Ephippus, *ἀλεκτρυόνιον*, *φάττιον*, *περδίκιον*. Moreover, as Bentley observed, the words *νήττας* and *φάττας* are in the Peace placed in juxtaposition.

1012. *ἡτησ'* ἀν *εἰς* MSS. generally, Brunck, recentiores, except Blaydes and Hall and Geldart. *ἡτησεν* ἀν *σ'* M. all editions before Brunck. According to Velsen, R. had originally *ἡτησ'* which is corrected into *ἡτει* *σ'* (but in the facsimile it is difficult to distinguish the original and corrected readings). And *ἡτει* *σ'* is the reading of F<sup>4</sup>. and so Blaydes, and Hall and Geldart.

1013. *μεγάλοις ὀχουμένην* MSS. (except V.) vulgo. *μεγάλοισιν* *νῇ* Διά V. Bergk.

1018. *παγκάλας* R. V. P. U. B. O. O<sup>1</sup>. Brunck, Porson, recentiores, except as

after mentioned. *παγκάλοντς* F<sup>3</sup>. F<sup>4</sup>. and a few other MSS., all editions before Brunck, and Invernizzi, Dindorf, and Green afterwards. The line is omitted in Neobari.

1019. *προτείνοιεν* R. V. the MSS. generally, and vulgo. *προτείνειεν* P. Brunck, Bothe. *προτείνοιαν* U.

1020. *χροᾶς* R. Blaydes, Van Leeuwen, and this is the regular Aristophanic form. *χρόας* V. P. U. vulgo.—*μον* R. V. P. U. the MSS. generally, and vulgo. Hemsterhuys preferred *με* which is read by Brunck, Invernizzi, and Green. Bothe reads *πον*.

1027. *ποιήσει* MSS. vulgo. “Malim ποιήση” Bekker, and this is read by Bergk and subsequent editors except Hall and Geldart.

1029. *μ'* ἀντευποιεῖν. The *μ'* is given by F<sup>4</sup>. O<sup>2</sup>. O<sup>6</sup>. O<sup>7</sup>. m<sup>1</sup>. m<sup>2</sup>. and all printed editions. It is omitted by R. V. P. U. and all the best MSS.

1030. *ἀγαθὸν δίκαιος* Brunck, Porson, recentiores, except Hall and Geldart, and Van Leeuwen. *ἀγαθὸν δίκαιον* R. Invernizzi, Hall and Geldart. *δίκαιον* *ἀγαθὸν* V. P. U. all editions before Brunck. Brunck's emendation, which he supports by referring to Clouds 1283, 1434, and other passages, seems necessary. *δίκαιον* ἔστι would require an accusative. Van Leeuwen compresses the three lines of this speech into two, and omits these words.

1033. *νῦν δέ γ' οὐκέτι σε* *ζῆν* *οἴεται* R. Meineke. *νῦν δέ γ' οὐκέτι* *ζῆν* *σ'* *οἴεται* V. P. most MSS. and vulgo. *νῦν δ'* *οὐκέτι* *ζῆν* *σ'* *οἴεται* U. *νῦνδι* *σ'* *οὐκέτι* *ζῆν* *οἴεται* Dindorf, Green. *νῦν δέ σ'* *οὐκέτι* *ζῆν* *οἴεται* Bergk, Van Leeuwen. *νῦν δ'* *οὐκέτι* *ζῆν* *σ'* *οἴεται* Blaydes.

1037. *τυγχάνοι* γ' V. Brunck, Porson, recentiores, and so both Kuster and Bergler had suggested. *τυγχάνει* γ' R. most MSS. all editions before Brunck, and Invernizzi afterwards. *τυγχάνει* δ' P. U.

1041. *στεφάνους* R. Invernizzi, Bekker, recentiores, except Bothe and Hall and Geldart. Cf. infra 1089. *στέφανον* V. P. U. most MSS. and vulgo.

1042. *ἀσπάζομαι* R. V. U. the MSS. generally, and vulgo. *ἀσπάζομαι σε* P. Hall and Geldart.—*τι φησιν* V. P. U. the MSS. generally, and vulgo. *σέ φησιν* R. and so (giving the two words to Chremylus) Bergk and Meineke.—*ἀρχαία φίλη* MSS. vulgo. Meineke suggested *ἀρχαίαν φίλην*, which is read by Green and Blaydes. But see the Commentary. Bothe gives the entire line to the Youth.

1044. *ὑβρεος* U. vulgo. *ὑβρεως* R. V. P. most MSS. Kuster, Bergler.

1047. *τοῖς πολλοῖς* R. P. U. vulgo. *τοῖς δῆλοις* V.

1052. *λέγει* V. P. U. vulgo. *λέγεις* R.

1053. *λάθη* MSS. vulgo. Wakefield (Silv. Crit. iii. 175) suggested *βάλη*, which is adopted by Holden, Velsen, Blaydes, and Van Leeuwen. Wakefield also proposed in the following line to read *παλαιά γ' εἰρεσιώη*, but this has not been followed.

1055. *ποῦ, τάλαν* MSS. vulgo. Bergler observed “Expectaveras *ποῦ*,” and *ποῦ* is read by Meineke, Holden, Velsen, Green, and Van Leeuwen. But the meaning is *Whither shall we go for that purpose?*

1056. *λαθοῦσα* V. P. U. vulgo. *λαθοῦσαν* R.

1064. *ἐκπλυνεῖται* R. V. U. (P., Velsen

says, is illegible) vulgo. Wakefield (ubi supra) suggested *ἐκπλυνεῖ τις*, which is read by Velsen and Van Leeuwen.

1067. *καὶ τῶν* R. V. P. Kuster, recentiores. *καὶ τῶν* U. M. l<sup>1</sup>. all editions before Kuster.

1078. *τοῦτο γ' ἐπέτρεπον* Brunck (in notes), Porson, Dindorf, Holden, Green. *τοῦτ' ἐπέτρεπον* R. P. U. almost all the MSS. and all editions before Porson, and Bekker afterwards. *τοῦτ' ἐπέτρεπον ἐγώ* C<sup>3</sup>. Bothe. *τοῦτ' ἐπέτρεπον ἀν* Bamberg, Blaydes, Van Leeuwen. *τοῦτ' ἐπέτρεψ'* ἐγώ V. V<sup>2</sup>. Bergk, Meineke, Velsen, Hall and Geldart. See Porson at Hecuba 1206.

1081. *ἐπιτρέψων* P. U. vulgo. *ἐπιτρέψων* R. *ἐπιτρέπων* V. Van Leeuwen reads *ἐπιτράξων*.

1083. *ὑπὸ μυρίων* MSS. vulgo. Kuster (on Suid. iii. p. 128) suggested *ἀπὸ*, and this was approved by Porson (though he did not insert it in his text), and is read by Bothe and Meineke. But it overlooks the jest in the word *ἐτῶν*, which seems the chief point of the speech. Dr. Rutherford would read *ὑπὸ χιλίων γε τῶνδε καὶ τρισμυρίων*, but this not merely destroys the jest, but ignores the indefinite “thirteen.” See the Commentary.

1089. *οὐς ἔχω* V. P. U. vulgo. *ὅς ἔχω* R. Holden, Velsen, Van Leeuwen.

1095. *εὐτόνως* MSS. vulgo. Meineke proposed *ἐντόνως*, which is read by Blaydes and Van Leeuwen.—*προσίσχεται* P. U. the MSS. generally, and vulgo. *προσείχετο* R. V. Hall and Geldart.

1099. *σέ τοι λέγω* R. V. P. U. and most of the MSS. Brunck (in notes), Invernizzi, recentiores. *σέ τοι, σέ τοι* (carrying *λέγω* over to the next line) many

MSS. and all editions before Invernizzi. This made the following line λέγω, Καρίων, ἀνάμεινον. But the first syllable of Καρίων is long, and since Brunck's time the only difference of opinion has been as to the reading ὁ Καρίων or ὁ Καρίων in line 1100. ὁ Καρίων R. V. U. Invernizzi, Porson, Bekker, Dindorf, Bergk, Green. ὁ Καρίων P. Brunck (in notes), Bothe, and the remaining editors.

1110. τούτων R. V. U. the MSS. generally, and all editions except Blaydes. τούτω P. τούτῳ V<sup>1</sup>. F<sup>4</sup>. F<sup>5</sup>. Blaydes.—τέμνεται V. P. and (as corrected) U. and all the MSS. except as after mentioned and all editions except Bergk. γίνεται R. and (originally) U., and V. has γρ. γίνεται in the margin. γίγνεται Bergk.

1111. διὰ τί δὴ ταῦτ' R. O<sup>3</sup>. O<sup>5</sup>. Bekker, recentiores, except Holden and Green. διὰ τί ταῦτ' V. P. U. and many MSS. διὰ τί γε ταῦτ' all editions before Bekker. Meineke (Vind. Aristoph.) suggests τιὴν δὴ which Holden and Green bring into the text.

1116. ἐπὶ θύει V. V<sup>1</sup>. Valckenaer, Porson, Dobree, Bekker, Dindorf, recentiores. ἐπὶ θύει R. ἐπιθύει P. U. and the rest of the MSS. and all editions before Porson, and Bothe afterwards.

1119. σωφρονεῖς MSS. vulgo. Meineke suggests σωφρονῶν, "quae usitata Aristophani syntaxis est." But it would make nonsense here; for, as Mr. Green points out, the participle would have to be joined with ἀπόλωλα κάπιτέριμαι.

1120. πρότερον γὰρ εἶχον μὲν L<sup>3</sup>. M<sup>1</sup>. m<sup>2</sup>. P<sup>8</sup>. all editions except Holden and Blaydes. The μὲν is omitted by R. V. P. U. and the MSS. generally. Dobree

suggested ἀν which is read by Holden. Blaydes reads πρότερον μὲν εἶχον γὰρ.

1122. ισχάδας, ὅσ' V. and the MSS. generally, and vulgo. ισχάδας θ' ἀ R. ισχάδας ἄ P. Invernizzi. ισχάδας ὡς U. F<sup>4</sup>.

1128. ἡ R. V. P. U. and all the MSS. (except O<sup>3</sup>.) and vulgo. ἡς O<sup>3</sup>. Bentley, Hemsterhuys, Brunck, Porson, recentiores, except Bergk, Hall and Geldart and Van Leeuwen.

1131. περὶ τὰ σπλάγχν' V. Bergk, recentiores. πρὸς τὰ σπλάγχν' R. P. U. the MSS. generally, and all editions before Bergk.—ζοικέ τι στρέφειν R. V. Hall and Geldart. ζοικ' ἐπιστρέφειν P. U. most of the MSS. and all editions before Bergk. ζοικέ τις στρέφειν V<sup>2</sup>. W<sup>2</sup>. m. Dobree, Fritzsche (at Thesm. 483), Bergk, Holden, Green, Blaydes, Van Leeuwen. ζοικ' ζει στρέφειν Hemsterhuys, Meineke, Velsen.

1138. οὐκ ἔκφορα (*non efferenda sunt*) R. P. U. the MSS. generally, and all editions before Bergk, except Porson and Bekker. οὐκ ἔκφορά (*non licitum est efferre*) V. Porson, Bekker, Bergk, recentiores. There is little to choose between the two forms, the adjective and the substantive: and it seems safer to follow the great bulk of the MSS. Moreover, with the substantive we should have expected τούτων.

1139. ὅπότε τι V. many MSS. and vulgo. ὅτε γε R. P. U. and many MSS. ὅπότε γε Dobree, Meineke, Holden, Blaydes.

1140. ὑφέλοι'. This is Dawes's emendation, adopted by Brunck and all subsequent editors, and confirmed by V. which has ὑφέλοι. Most MSS. have ὑφείλοι, which was read by all editors

before Brunck. *ἴφελοις* R. P. *ἴφελον* U. and many MSS.—*σε λανθάνειν* V. P. U. and almost all the MSS. and vulgo. *σ' ἀν λανθάνειν* R. Bekker, Bergk to Green inclusive.

1147. *ἀλλὰ ξύνοικον* R. V. Brunck, Porson, recentiores. *ἀλλ' οὐν σύνοικον* M. and a few other MSS. and all editions before Brunck. *ἀλλὰ σύνοικον* U. P<sup>2</sup>. P<sup>3</sup>. O. Invernizzi. *ἀλλά γε σύνοικον* P.

1148. *ἐνθάδε* V. V<sup>2</sup>. V<sup>3</sup>. O<sup>2</sup>. O<sup>5</sup>. O<sup>6</sup>. O<sup>7</sup>. m<sup>1</sup>. m<sup>2</sup>. all printed editions. *ἐνταυθοῖ* R. P. U. and many MSS. Seidler proposed *αὐτοῦ*, comparing Lys. 757.

1161. *καὶ τί ἔτ' ἐρεῖς*; R. P. U. the MSS. generally, and vulgo. *τί δῆτ' ἐρεῖς*; V. Hall and Geldart.

1163. *μονσικούς καὶ γυμνικούς* R. V. P. the MSS. generally, and all printed editions except Velsen. *γυμνικούς καὶ μονσικούς* U. F<sup>4</sup>. Pollux (iii. 142) says *οἱ Ἀττικοὶ οὐ ῥάδίως λέγουσιν ἀγῶνας μονσικούς ἀλλὰ μονσικῆς*, whence some have proposed to read, and Velsen does read, *γυμνικούς καὶ μονσικῆς*. But Pollux merely means that Attic writers *preferred* to write *μονσικῆς*, which is quite accurate; while abundant instances are cited by Hemsterhuys, Porson, and Dobree to show that the form which Aristophanes employs was also in common use with the best writers. Both forms are employed by Thucydides in the same chapter (iii. 104); by Plutarch in the same chapter (Pericles chap. xiii), by Plato in various treatises, Menexenus chap. 21, Laws ii. 658 A, viii. 828 C, and by other writers.

1170. *διακονικὸς εἶναι* Brunck, recentiores. *διακονικὸς εἶναι μοι* R. V. P. U. and apparently all the MSS. and all editions before Brunck. But the second

syllable of *διακονίκος* is long. Bentley proposed to read *διάκονος* or *διάκτορος*, but it is better, with Brunck, to omit the irrelevant *μοι*.

1171. *φράσει ποῦ* MSS. vulgo. *φράσει* ὅπου Cobet, Meineke, Holden, Van Leeuwen.

1173. *ὁ Πλοῦτος οὐτος ἥρξατο βλέπειν* P. U. many MSS. and vulgo. *ὁ Πλοῦτος* *ἥρξατο βλέπειν* R. and so Holden considering the line to be corrupt or spurious. *βλέπειν* *ὁ Πλοῦτος* *ἥρξατο* V. which Bergk proposed to alter into *ἀναβλέπειν* and Meineke does alter into *αὐτὸν βλέπειν*. Blaydes on the other hand reads *ὁ θεὸς οὐτος*, and is followed by Van Leeuwen. But the MS. reading seems superior to all these suggestions. *οὐτος* is a sort of echo of *Πλοῦτος*, and is used in disparagement of "this Wealth" whom the Priest of *Ζεὺς Σωτῆρ*, as he presently proclaims himself to be, does not even recognize as a real God.

1182. *κάμε γ' ἐκάλει* R. V. V<sup>2</sup>. Dobree (in his Addenda to Porson), Bothe, Bekker, recentiores. Invernizzi too intended to follow R.'s reading, but thought it *κάμε τ' ἐκάλει*. *καὶ μετεκάλει* P. the MSS. generally, and save as aforesaid, all editions before Bothe and Bekker. *καὶ μήτε κάλει* U.

1184. *μυρίοι* R. V. Kuster, recentiores, except Meineke, Holden, Blaydes, and Hall and Geldart, who with P. U. and the editions before Kuster have *μύριοι*. Suidas says *μυρία πολλὰ, ἀναριθμητα, μύρια δὲ, δ ἀριθμός*. And as this distinction is borne out by the best MSS. here, it seems right to follow them.

1190. *αὐτόματος ἥκων* R. P. U. vulgo. *αὐτόματος ἐλθών* V. Bergk, Van Leeuwen.

1191. *iδρυσόμεθ'* οὖν αὐτίκα μάλ' P. U. P<sup>2</sup>. P<sup>3</sup>. P<sup>6</sup>. Brunck, recentiores, except Bothe (but U. has *αὐτοίκα*). *iδρυσόμεσθ'* οὖν αὐτίκα μάλ' R. V. *iδρυσόμεσθ'* οὖν αὐτίκ' (omitting *μάλα*) O<sup>7</sup>. T. all editions before Brunck, and Bothe afterwards. There is the same variation between *iδρυσόμεθα*

and *iδρυσόμεσθα* in the MSS. and editions, seven lines below.

1199. *ζχονσα* δ' R. V. P. the MSS. generally and vulgo. *ζχονσά* γ' U.

1209. *τούτων* V. P. U. vulgo. *τούτοις* R. Invernizzi, Bekker, Bothe.

THE MENAECHMI  
OF  
PLAUTUS



To give the English reader a clear idea of the difference between the New Comedy which Aristophanes inaugurated in the *Cocalus*, and the Old Attic Comedy represented in these volumes, it seems desirable to add here a translation of one of the Plautine comedies, itself an adaptation from the Greek. For this purpose the *Menaechmi* has been selected, partly for its own merits, and partly because it is the original from which Shakespeare's *Comedy of Errors* is, directly or indirectly, derived. Yet it is by no means certain that the Greek play which Plautus is adapting, belonged to the New Comedy at all. From line 12 of the Prologue "Non Atticissat verum Sicilicissitat" it is suspected of being the work of some Sicilian dramatist. Indeed, many would attribute it to Epicharmus, in which case it would be very much older than the earliest Comedy of Aristophanes. And as a slight corroboration of this date it might be urged that in Act II, Scene 3, *Erotium*, running through the names of the sovereigns of Syracuse, stops at Hiero, the patron of Epicharmus; and that the abruptness with which she terminates her speech may be due to the circumstance that Epicharmus proceeded to mention some kindness shown by Hiero to the family of Menaechmus, which Plautus omitted as uninteresting to a Roman audience. This too would account for the surprise displayed by Messenio at the intimate knowledge which *Erotium* possesses about the affairs of Menaechmus. But on the other hand it is difficult to believe that so deftly-constructed a Comedy, with so intricate and ingenious a plot, can belong to so early a date. And anyhow the play exhibits, in a marked degree, the general characteristics of the New Comedy.

The translation has been made, in idle moments, from Mr. Hildyard's edition of the play; and his arrangement and explanations have been generally accepted without going further into the matter. The long verses are intended to be spoken "in a species of *recitative*."

## CHARACTERS OF THE DRAMA

### MEN.

**MENAECHMUS**, of Epidamnus.

**Menaechmus**, his twin brother, formerly Sosicles.

**MESSENIO**, servant to **Menaechmus**.

**PENICULUS**, a parasite.

**CYLINDRUS**, a cook.

The **FATHER-IN-LAW** of Menaechmus.

### A DOCTOR.

Sailors, carrying luggage.

Four varlets. Attendants, &c.

### WOMEN.

**WIFE** of Menaechmus.

**EROTIUM**, a courtesan.

Erotium's servant-girl.

## PROLOGUE

THE first thing, gentlemen, I wish to do  
Is to give greeting to myself and you.  
I bring you Plautus—not the MAN, the PLAY—  
Please to be gracious to his work to-day.  
And kindly listen whilst I tell the plan,  
I'll be as brief as possibly I can.  
One trick there is which all our poets try ;  
Their scenes in Athens never fail to lie ;  
By this they throw a Grecian air around them.  
As for *my* facts you'll have them as I found them.  
So to be Greek my tale will still endeavour,  
Sicilian-wise, not Attic-wise, however.  
This little preface comes my plot before,  
But now the plot itself I'll pour and pour  
Not by the peck or bushel but by barns,  
So very generous am I in my yarns.

Once on a time, 'tis thus the story runs,  
A Syracusan merchant had twin sons.  
So like they were, their very foster-mother  
Could not the one distinguish from the other.  
Nay she who bare them did not really know ;  
One who had seen the children told me so.  
I never saw them, I was only told.  
Well, when the children now were seven years old,  
The merchant freights a goodly ship, and bears  
One little son amongst its numerous wares,  
And so they reach Tarentum, there to trade ;  
At home the other with his mother stayed.  
While at Tarentum, to the games they go,  
The people flocked, as usual, to the show ;

The boy was lost amid the concourse vast,  
 Till in the crowd an Epidamnian passed,  
 Took him in charge, and back to Greece they crossed.  
 But the poor father, when his child was lost,  
 Lived a few days in heartless sad despair,  
 Then sickened, pined, and died of sorrow there.  
 The mournful tidings to the grandsire sped  
 Of the lost child, and hapless father dead ;  
 Who such affection to the lost one bore  
 He changed the name the other had before,  
 And as Menaechmus<sup>1</sup> was the lost boy's name,  
 The other boy must also bear the same.  
 That name my tongue more readily repeats  
 Because I heard them cry it in the streets.  
 So then, beforehand, lest ye miss the plot,  
 I say the twins the self-same name have got.

Now, that the facts ye clearly may discern,  
 To Epidamnus I'll on foot return.  
 Can I, for you, do any errand there ?  
 If so, with boldness what ye want declare.  
 But you must give the wherewithal to do it ;  
 Or else you're fooling, and belike you'll rue it.  
 Yet if you give it, rue it more you will.  
 Now there I am, though here I'm standing still.

The Epidamnian who, I said before,  
 Kidnapped the boy, and o'er the waters bore,  
 No child had he, his wealth was all he had ;  
 So he adopts the little kidnapped lad,  
 Makes him the husband of a well-dowered bride,  
 And heir to all his fortune when he died.  
 For once when, journeying to his farm, he fain  
 Would ford a river swoln by recent rain,  
 The river rose, impatient to destroy,  
 And carried off the man that carried off the boy.

<sup>1</sup> Menaechmus, the Prologist tells us, was also the grandsire's name. The father, we shall presently find, was named Moschus, the mother, Theusimarche, the twins, Menaechmus and Sosicles.

So his great wealth descended to the twin ;  
And here you see the house he's living in.  
His brother, with a slave, is come to-day  
To Epidamnus, if perchance he may  
Find there the missing twin. This town must needs  
Be Epidamnus while our play proceeds.  
Another play, another town 'twill be,  
For ever shifting, like our Company,  
Where one poor player acts or youth or age,  
King, pander, beggar, parasite or sage.

# THE MENAECHMI

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## ACT I. SCENE I.

### PENICULUS

PEN. THE boys nickname me Sponge-Peniculus  
Because I clear away the crumbs so neatly.  
And I believe that they who chain their captives,  
And clap their fetters on their runaway slaves,  
Defeat the object which they have in view.  
If a poor wretch finds ill on ill redoubled,  
He only wants to run away the more.  
He tries all means to extricate himself ;  
One gets a file and files away the links,  
One smashes out the rivet. Oh, mere trifling.  
Whom you would keep without one thought of flight  
Let him be strictly tethered by the tooth ;  
Tie down his nozzle to a well-stored table.  
So long as you provide him day by day  
Eating and drinking to his heart's content,  
He'll never flee ; he'd sooner die than flee.  
These are the chains to chain him safe withal.  
They're so elastic, these same belly-bands,  
The more you stretch them, they but hold the tighter.  
See here, I am going to Menaechmus now,  
A willing slave, that he may bind me so.  
Aye, he's the man ! he does not *feed* us, he  
Recruits and sets us up ; he's a prime doctor ;  
Himself a lad of excellent good living.  
Such banquets ! Heavens, he loads his tables so,  
Piles mountain high his luscious dishes so,

You needs must mount a chair to reach the top.  
 But now these many days I've given him rest,  
 Housed in my house with all that's dear to me,  
 For all the food I buy is passing dear.  
 But now these dear, dear comrades have deserted,  
 So back I come to *him*. Stay, the door opens.  
 Menaechmus' self ! I see him. Here he comes.

## ACT I. SCENE II.

MENAECHMUS. PENICULUS.

MEN. (*Speaking, as he comes out, to his wife within.*)

O if you weren't so stupid an idiot, O if you weren't so stubborn and dense,  
 All that you see your husband hating, you would yourself to hate commence.

And if you continue thus to act

I'll have you home to your father packed.

Now whenever I go out walking, you must detain me, and demand  
 Where I am walking, what I am doing, what is the business I have in hand,

And what I want and whither I go.

I've married a custom-house clerk, I know.

Whatever I do I'm forced to confess ;

Over-indulgence 'tis that has spoilt you ; now I'll my future plans declare.

Since I freely give you servants, purples, trinkets, wool, and dress,

Since you really want for nothing, Madam, you had better beware

And cease upon me a spy to be.

Still you shan't have spied for nothing ; therefore I'll find some ladye light,  
 And I will make an express appointment, and I will dine with her to-night.

PEN. (*Aside.*) Ah, he intends to hurt her feelings, but he is really hurting mine.

I am the sufferer more than *she* is, if he is going from home to dine. .

MEN. Goodness gracious ! by my scolding I have driven my wife away.

Come then, come, intriguing husbands, bring me your gifts without delay,  
 Bring me your choicest gifts and offerings ; I have battled it like a man.

Here's a shawl I robbed my wife of ; now it shall go to the courtesan.

Glorious deed, so sharp a turnkey, such a vigilant spy to cheat.

O, the action was bravely managed, quite artistic, clever, and neat.

At my peril I made the capture ; it shall now to its fate be taken ;

A terrible foe I have put to flight, and secured my spoil, and saved my bacon.

PEN. (*Advancing.*) Hey, my young fellow, Hey, my young fellow, tell me what is *my* share in the prize?

MEN. Ah, here is surely a lying in ambush. PEN. No, not a lying, only allies.

MEN. Who on earth is it? PEN. I, to be sure. MEN. O my festivity, O my delight,

Welcome to *you*. PEN. And welcome to *you*. MEN. How fare you? PEN. I grasp my good genius tight.

MEN. In better time you couldn't have come; you couldn't have come when I wished you more.

PEN. Yes, that's my plan, I'm just the man the most convenient times to explore.

MEN. Now would you look at a glorious treat? PEN. O, what cook cooked it, I pray you tell. Only let me behold the fragments, and then I shall know if he cooked it well.

MEN. Have you ever observed a painting, where was painted a wondrous deed, Venus carrying off Adonis, or the Eagle, Ganymede?

PEN. Many's the time, but why do you ask me? MEN. Turn upon *me* your eyes; declare, See you anything here resembling? PEN. What on earth is the dress you wear?

MEN. Say I'm the jolliest, jolliest fellow. PEN. Tell me where we a meal shall find.

MEN. Just you say what I desire you. PEN. Jolliest fellow of all mankind.

MEN. Won't you add aught else yourself? PEN. And pleasantest fellow of all alive.

MEN. Nothing besides? PEN. No nothing besides, unless I discover at what you drive. Here have you and your wife been squabbling, and I on my guard must stand to-day.

MEN. You hinder yourself by your perverseness. PEN. Strike out my only eye if I say Any word or thing, Menaechmus, save at your own express command.

MEN. Seek we a tomb to bury the day in, such as my wife won't understand.

PEN. Now you are making a good proposal. Where shall the funeral pyre be—spread? Let us at once begin to raise it; truly the day is now half-dead.

MEN. Draw we aside a little further. PEN. Well then. MEN. A little further. PEN. There.

MEN. Even yet a little further from the lioness's lair.

PEN. O, by Pollux of this I'm sure, you'd make a capital charioteer.

MEN. Why? PEN. You are always looking behind you, looking to see if your wife be near.

MEN. Now what say you? PEN. What you wish me, I affirm and I deny.

MEN. Can you from the smell of something guess that something's history, When you have smelt it? PEN. Sure the Augurs cannot guess it half so well.

MEN. Come then, smell the shawl I'm wearing; what does it smell of? won't you tell?

PEN. At the top a man should always smell a womanly vestiment; Here my nostrils are saluted with a most unsavoury scent.

MEN. O, you're far too nice, Peniculus; smell it here then. PEN. That's the plan.

MEN. What does it smell of there? inform me. PEN. A theft, a dinner, a courtesan.

MEN. To my dearest dear we'll bear it, to my love, Erotium fair,  
 She shall for herself a banquet and for you and me prepare.

We with her will drink until the Morning Star awakes the day.

PEN. Very well and tersely stated ! Shall I strike then ? MEN. Strike away.  
 Nay, but tarry. PEN. You've retarded fully a mile the cup, I swear.

MEN. Knock then gently. PEN. I suppose you fear the doors are of earthenware.

MEN. Stay, O stay, Herself is coming. Dear, how faint this Sunlight seems !  
 Sure her bright and lovely person puts to shame his meaner beams.

### ACT I. SCENE III.

EROTIUM. MENAECHMUS. PENICULUS.

ER. O my life, Menaechmus, welcome. PEN. What then am I ? ER. You are one too many.

PEN. So are the troops reserved in battle, yet they can fight as well as any.

MEN. Prithee, to-day for dire engagements make the accustomed preparations.

ER. That shall be done to-day for certain. MEN. Then we will battle with deep potations,  
 Then whichever shall drink the deepest, and in the fight shall conqueror be—  
 Thine are the soldiers, thou, give sentence which shall abide this night with thee.  
 O, but I hate my wife, my darling ; hate her the moment you appear.

ER. All this time you must needs be wearing some of her things, 'tis clearly clear.  
 What is *that* ? MEN. 'Twas hers this morning, now it is yours, my Rosebud fair.

ER. Easily are you the best of all who seek my favours, I do declare.

PEN. (*Aside.*) Just so long the lady coaxes as she expects to share the fruits.

(*A loud.*) Yes, if you loved her best, your nostrils ought to be snapped off by the roots.

MEN. Hold my cloke, Peniculus, will you ? I will the promised spoils divest.

PEN. Give it here. Now dance I prithee in the womanly mantle dressed.

MEN. Dance ! what, I ? You are mad for certain. PEN. Mad am I or you, the more ?  
 Well if you will not dance, divest it. MEN. Verily I with danger sore  
 Carried away this shawl. The action unto the full I deem as rash,  
 As when Hercules abstracted fair Hippolyta's queenly sash.  
 Take it. Thou alone, compliant, humourest me in every mood.

ER. Truly this is the generous temper, showing a lover is kind and good.

PEN. (*Aside.*) Yes if they wish to ruin themselves, and live in poverty all their life.

MEN. Only last year I paid ten pounds to buy it, a present to give my wife.

PEN. Ten good pounds entirely wasted, as your account I understand.

MEN. Sweet, do you know what I want you to get me ? ER. All shall be done as you command.

MEN. Order your servants that they a dinner here in your house for ourselves prepare,  
And provide some delicate dainties, as an addition, from the fair.

PEN. Delicate ham, a round of bacon, kernels out of the glands of swine,  
Half a pig's-head, a rich black-pudding, something or other in that line,  
Which, when dressed and served to table, at once will an appetite<sup>1</sup> keen bestow,  
Let it be speedy. ER. It shall be done. MEN. And we'll meanwhile to the forum go.

PEN. We shall be back again directly ; then we can drink till it's served to table.

ER. Come when you will, 'twill all be ready. PEN. Do be as quick as ever you're able.

MEN. Follow me you. PEN. Be sure that I'll follow, be sure that I'll keep you well in sight,  
Not for the wealth of all the gods would I lose you before our feast to-night.

## ACT I. SCENE IV.

## EROTIUM. CYLINDRUS.

ER. Call me out the cook Cylindrus ; call me him out without delay.  
(To Cyl.) Take the basket, and take the money ; here are three shillings to spend to-day.

CYL. Thank you. ER. Go and provide a dinner, and mind you make it enough for three,  
Neither too much nor yet too little. CYL. Tell me what kind of folk they be.

ER. I, and Menaechmus, and Peniculus. CYL. Then I must buy for ten at least :  
He, the parasite, does the duty of eight good guests at his patron's feast.

ER. That's your business, now that I've named them. CYL. They can at once, if you like, begin it.  
In a minute 'twill all be cooked. ER. Be quick. CYL. Why, I won't be gone a minute.

## ACT II. SCENE I.

## MENAECHMUS. MESSENIO.

Men. There is no pleasure to the weary sailor  
More great, Messenio, than the distant land  
Seen from the raging deep. MESS. One there is greater ;  
It is to see the land you call your home.  
But why, I prithee, have we come in hither ?  
Are we to coast all islands like the sea ?

Men. We come to seek my very own twin brother.  
MESS. And what's to be the limit of our seeking ?

<sup>1</sup> *miluinam*, a kite's appetite.

'Tis now six summers since our search began.  
And we have wandered round the coast of Spain,  
Istria, Marseilles, Illyria, Adria,  
And all the colonies of Greece, and all  
The sea-lashed coasts of Italy. A needle  
Who had so sought had found, if findable.  
Go to : you seek the dead among the living ;  
Were he alive, he had been found long since.

*Men.* I want to find a man to tell me so ;  
One who can say for certain *He is dead.*  
Then will I never seek for him again.  
Till then, I'll never cease to follow him.  
Dear to my heart of hearts is he, my brother.

*MESS.* Knots in a reed ! We may as well go home,  
Unless you mean to write a book of travels.

*Men.* You had better keep your proverbs to yourself.  
Don't trouble me ! I'm master here. *MESS.* Alack !  
That one expression shows me I'm a slave.  
A fact was never more concisely stated.  
Well, all the same I must, I will, speak out.  
Listen to me, Menaechmus. Here's our purse  
Full lightly stocked as for a summer trip.  
And if we don't move homewards, I do think  
You'll lose yourself before you find your brother.  
Know you the manners of these Epidamnians ?  
They say this town is full of debauchees,  
Full of deep drinkers, hungry sycophants,  
And nimble cozeners : 'tis said to be  
A very nest of wheedling courtesans.  
And hence, no doubt, the name of Epidamus,  
Unwary travellers find damnation here.

*Men.* I'll see to that ; therefore, give *me* the purse.

*MESS.* What do *you* want with it ? *Men.* I fear for *you.*

*MESS.* How ? fear for *me* ! *Men.* Lest Epidamus damn us  
Through your misdeeds. Messenio, you are amorous.  
I am a reckless man, a dangerous man.  
Give *me* the money, and we shun both dangers ;

You won't offend, nor I be angry with you.

MESS. Take it and keep it ; I am glad you should.

## ACT II. SCENE II.

**M**ENAECHMUS. MESSENIO. CYLINDRUS.

CYL. Well, I have catered to my heart's content,  
I'll treat these diners to a splendid dinner.  
Why there's Menaechmus ! O, the worse for me.  
Here are our guests parading up and down,  
Ere I've returned from market. I'll accost him.  
Good day, Menaechmus. **M**EN. Thank you. Know you me ?

CYL. No ! how should *I* know *you* ? But where's your friend ?

**M**EN. My friend ! Whom mean you ? CYL. Why, your parasite.

**M**EN. My parasite ! The fellow's mad, for certain.

MESS. I told you sycophants were swarming here.

**M**EN. Whom mean you by my parasite, young man ?

CYL. Why, Sponge. MESS. All right ; I've got him in my bag.

CYL. Really, Menaechmus, you've returned too soon ;  
I'm on my way from market. **M**EN. Pray, young man,  
How are they selling sucking-pigs apiece ?  
Tell me. CYL. One shilling. **M**EN. Well then, take this shilling,  
Get yourself purified at my expense.  
You must be surely mad, whoe'er you are,  
To vex a stranger so, who knows you not.

CYL. My name's Cylindrus. Know you not my name ?

**M**EN. Confound you, Cylinder or Coriander !  
I know you not ; I do not wish to know you.

CYL. I have a notion that your name's Menaechmus.

**M**EN. And so it is ; there's nothing mad in that.  
How know you me ? CYL. How should you think I know you ?  
You know I serve your mistress here, Erotium.

**M**EN. I know you not, and she is not my mistress.

CYL. You know not *me*, who always fill your glass  
Whene'er you drink with us ? MESS. Alas ! Alas !  
That I have nought to break his head withal.

**Men.** You fill my glass ? I who before this day  
Nor saw nor came to Epidamnus ! CYL. No ?

**Men.** No surely. CYL. Then belike you do not dwell  
Within that house. **Men.** All who dwell there be hanged !

**CYL.** What ! why the man's distraught, to curse himself.  
Menaechmus ! **Men.** Well, sir. CYL. Take a friend's advice,  
And that same shilling which you offered me  
Go, buy yourself a sucking-pig therewith.  
For you yourself must certainly be mad  
To curse yourself as now you did, Menaechmus.

**MESS.** O, horrid man ! O, most obnoxious man !

**CYL.** This is his way ; he often jokes me thus.  
He's wondrous merry when his wife's away.

**Men.** Well now, what want you ? CYL. Have I bought enough  
Dinner for you, your parasite and lady ?  
Or is more wanted ? **Men.** Parasites and ladies !  
What are you dreaming of ? **MESS.** What can possess you  
To be so troublesome ? CYL. What's that to you ?  
I know you not : this gentleman I know.

**Men.** By Pollux, fellow, you are mad indeed.

**CYL.** The meat I've got will speedily be cooked:  
'Twill soon be ready ; go not far away.  
Any commands ? **Men.** Yes ; go and hang yourself.

**CYL.** Nay go yourself and—sit you down within,  
Whilst I the meat to Vulcan's rage expose :  
I'll tell Erotium you are standing here ;  
She'll bring you in, nor let you stand without. (*He goes in.*)

**Men.** Aye, is he gone ? By Pollux, I perceive  
Your words come true. **MESS.** Stand by, and see what happens.  
For here, methinks, must dwell some courtesan,  
As that mad fellow who has left us said.

**Men.** 'Tis passing strange that he should know my name.

**MESS.** Not strange at all ; that's what these ladies do.  
Whene'er a foreign ship arrives in port,  
They send at once their slaves and women down.  
And if they find a likely man aboard  
They ask his name, what countryman he is ;

And then they spread themselves like bird-lime round him.

Once in their wiles, he's plucked, and lost, and ruined.

Now in that harbour lurks a privateer ;

'Twere wise, methinks, to stand upon our guard.

**Men.** You warn me well. **MESS.** Well I shall know I've warned you,  
If well and truly on your guard you stand.

**Men.** No more ; the door is creaking ; let us note  
Who's coming forth. **MESS.** Meanwhile I'll lay these down.  
Look to the baggage, please, you galley-slaves.

### ACT II. SCENE III.

EROTIUM. **Menaechmus.** MESSENIO.

**ER.** Nay leave the doors so ; don't shut them but go  
And on what is within your attention bestow.  
Let everything there that is needful be done.  
Be the couches bedight, and the perfumes alight,  
For by sweetness and neatness a lover is won.  
Pleasant surroundings are his bane, our gain.  
But where is he, the cook declared was standing  
Outside the door ?  
Ah there he is, my chiefest love, my best  
Most generous patron, paramount  
Here, in this house of mine :  
I will approach and speak.

O soul of my life, what is this that I see ?

O, why wilt thou stand at my doors which expand  
As wide as thine own at thy lightest command ?

Did I say as thine own ? Why, whose else should they be ?  
These doors **ARE** thine own ; they belong but to thee.

Come, all is ready now,  
All that thou badest is prepared and done.  
Come, and recline beside me at the feast :  
Come in, dear love, come in.

**Men.** Whom on earth does the lady talk to ? **Er.** You, to be sure. **Men.** And what with me Ever has been, or is, your business ? **Er.** Truly by Venus's own decree You are the one I must needs make much of ; aye, and it's right your whims to please ; You whose bounty has prosperous made me, given me wealth, and comfort, and ease.

**Men.** O, the lady is mad for certain ; madness or drink must needs derange her ; Else she ne'er would address so freely me who to her am a total stranger.

**MESS.** Didn't I tell you what would happen ? Now the leaves are beginning to fall, Only tarry here three days longer, down will tumble the trees and all. O these women of Epidamnus, regular traps for money are they.

Let me speak to the girl a moment. Listen, my lady. **Er.** What do you say ?

**MESS.** Where in the world did you know my master ? **Er.** Knew him of course where he knew me ; Here, in the city of Epidamnus. **MESS.** Yes, in a city forsooth where he Never set foot till just this morning. **Er.** Ah, you're a merry wag, no doubt. Will you not enter, my own Menaechmus ? Better within than here without.

**Men.** O, by Pollux, I can't imagine where she has got my name so pat ; That is a marvel I cannot fathom. **MESS.** Nay, but I'll tell you what she is at. 'Tis that she smells the purse you are holding. **Men.** Likely enough ; we soon will see. Take it yourself, and let's observe her, whether she loves my purse or me.

**Er.** Will you not enter and dine, Menaechmus ? **Men.** No, but I thank you all the same.

**Er.** No ? then why in the world did you bid me order a dinner against you came ?

**Men.** Bid you, I, to order a dinner ! **Er.** Yes, for yourself and your parasite too.

**Men.** Parasite ? Who ? she's really and truly the maddest woman that ever I knew.

**Er.** Sponge and yourself. **Men.** What Sponge is that ? the one that I polish my boots withal ?

**Er.** He who came with you here this morning ; he who was here when you brought the shawl, Which, you said, you had robbed your wife of. **Men.** O, what in the world is it all about ? Gave you a shawl I had robbed my wife of ! a crazy woman, beyond a doubt. Truly I think she dreams while standing, just in the style of the equine race.

**Er.** Why do you make me a mock, Menaechmus ? Wherfore deny with so grave a face All that you did when here this morning ? **Men.** What have I done that I now deny ?

**Er.** Why, that a shawl of your wife's you gave me. **Men.** If I deny it, I tell no lie. Never had I a wife that I know of ; none have I now in the whole wide earth ; Never set foot within your dwelling ; never once from the day of my birth. There in the ship I lunched, then landed, and meet you here. **Er.** Ah ! Mercy o' me ! What do you mean by "the ship," I wonder. **Men.** Ship, a vessel that comes oversea ; Wooden its structure ; planed and jointed ; oft by the mallet's stroke assailed ; Full of pegs as a tanner's board, the board whereupon the hides are nailed.

ER. O, no more of your jokes, I pray you. Enter the house along with me.

**Men.** 'Tis some other, I know not who, it is not I you desire to see.

ER. Do I not know you well, Menaechmus? Do I not know you, Moschus's son? Born at Syracuse, Sicily's town, or so at least does the story run. King Agathocles ruled there first; and next King Phintias came, I wot; Thirdly, Liparo reigned; and then, the throne and kingdom Hiero got; Hiero reigns there now, I fancy. **Men.** Nothing is false in the tale you tell.

MESS. Jove! she herself must have come from thence; or how should she know your affairs so well?

**Men.** Hercules! I can resist no longer. MESS. O, for mercy's sake go not in. Ruined you are, if you cross her threshold. **Men.** Don't to tutor me now begin. O, the adventure goes on bravely. I as a guest shall be entertained; I'll assent to whatever she tells me. Lady, you think me perchance cross-grained; 'Tis for a purpose I thus gainsay you: 'tis that I fear if the lad here knows, He to my wife will all the story about the dinner and shawl disclose. Now, whenever you like, we'll enter. ER. Then you won't for the parasite wait?

**Men.** Nay, I care not a straw for the fellow; nay, if he happen to come too late, Close the door and let him not enter. ER. Gladly I'll do the thing you say. Know you the favour I'm going to ask you? **Men.** I will at once your commands obey.

ER. Well, the shawl that you just now gave me take to the broiderer's shop, I pray, There to have it retrimmed at once, with fresh embroideries fitted and sewn.

**Men.** Hercules! that's a capital notion, then of course it will never be known; Even my wife will never detect it, if ye two should happen to meet.

ER. Then you will take it when you leave me? **Men.** That I certainly will, my sweet.

ER. Let us go in. **Men.** I'll follow at once, but first to my servant a word I'll say.

(She goes into the house.)

Hither, Messenio. MESS. What's the matter? **Men.** Dance and sing for my luck this day.

MESS. Is there a cause? **Men.** There certainly is. MESS. A cause why you to the dogs should go.

**Men.** Knave that you are; I've scarce begun, and yet already I've spoils to show. Take to a tavern these sailor-lads as quick as you can; when that job's done, Come you hither again to meet me; mind you are back ere set of sun.

MESS. Don't you recognize these enchantresses, master mine? **Men.** Be silent, do. If I'm doing a foolish thing, 'tis I shall suffer; it won't be you: This is a foolish ignorant woman, so far at least as I've made her out. I'll despoil her. MESS. Mercy, he's gone. He's gone to his ruin, beyond a doubt. Swiftly the privateer is towing, towing the skiff to dire disaster! O, the idiot I must be to think to control my lord and master.

Not to command my master bought me, not to command but to obey.  
Come ye along that I may meet him at the appointed hour of day.

## ACT III. SCENE I.

PENICULUS.

PEN. More than thirty years I've lived, and never before in all that time  
Chanced to make so vile a mistake as I've made to-day ; I call it a crime.  
Into a public meeting I plunge, intent to hear what the speakers say ;  
There I gape like a fool, the while Menaechmus quietly steals away.  
He, I trow, to his love would go, nor wanted me there to join their eating.  
Gods ! I pray that in wrath ye slay the dolt who invented a public meeting,  
Wasting the time of the busiest men who cannot afford their time to lose.  
The idle crew with nothing to do we ought for a duty like that to choose ;  
Then if they fail to appear when summoned let them be fined without delay.  
Plenty of men can, I guess, be found who eat but a single meal a day,  
Don't invite, and are never invited. What in the world have *they* to do ?  
They are the folk to attend at meetings, and all our civic assemblies too.  
Then I never had lost to-day the splendid dinner I had in view.  
Sure as I live, 'twas the will of the gods that I this bit of ill-luck should find !  
Still, perhaps, I may get some scraps ; that hope a little consoles my mind.  
Eh, but here is Menaechmus leaving ! out he comes with a coronal on.  
This is a cheerful time to arrive when all the dinner is over and done.

## ACT III. SCENE II.

Menaechmus. PENICULUS.

Men. (Speaking to Erotem within.)

Will it content you if I bring it back  
This very day so elegantly trimmed  
You will not know it for the shawl it was ?

PEN. The shawl to be new-trimmed ! the dinner done !  
The wine all drunk ! the parasite shut out !  
I am not I, if I avenge not finely  
Me and this dire affront. I'll first from hence

Watch what he's after ; then I'll up and speak.

**Men.** Immortal gods, when gave ye in one day  
So many gifts to one who hoped them not ?  
Dinner, and wine, and courtesan, from whom  
I took the shawl she'll never see again.

**PEN.** I cannot hear him when he speaks so low.  
Is it of me and my mischance he's talking ?

**Men.** She said that from my wife I stole the shawl,  
And gave it *her*. And though she talked so wildly,  
I acquiesced in everything she said  
As though I knew it. What my lady says  
I also say. What need of many words ?  
I ne'er enjoyed myself at less expense.

**PEN.** Now I'll advance. I'm spoiling for a row.

**Men.** Who's coming here ? **PEN.** What say you, rascal, lighter  
Than lightest feather, false disloyal friend,  
Most worthless, treacherous, wickedest of men ?  
What have I done that you should treat me thus ?  
Why from the forum steal ? How durst you here  
Entomb the feast alone, whilst I, the feast's  
Equal coheir, was absent from the grave ?

**Men.** Young man, whose business with myself I know not,  
Why on a stranger vent such strange abuse ?  
For your ill language do you want ill-usage ?  
Ask, and you'll get it. **PEN.** That I've got already.

**Men.** Tell me, young fellow, what your name may be ?

**PEN.** Deride me too, as if you know it not ?

**Men.** I never saw or knew you till to-day,  
Not to my knowledge. Whosoe'er you are,  
You will do well to prove less troublesome.

**PEN.** Not know me ? **Men.** If I did, I'd not deny it.

**PEN.** Awake, Menaechmus ! **Men.** I am wide awake.

**PEN.** Not know your parasite ? **Men.** I know full well  
Your brain is addled in your skull, young man.

**PEN.** Did you not take away that shawl to-day  
From your own wife, and give it to *Erotium* ?

**Men.** I have no wife, I took away no shawl,

Nor to Erotium gave one. **PEN.** Are you sane ?  
 Didn't I see you issue from the house  
 Wearing that womanly shawl ? **Men.** Woe to your head !  
 If *you* play woman, think you all men do ?  
 What ! do you say I wore a woman's shawl ?

**PEN.** Hercules, yes ! **Men.** Go to the—place you're fit for ;  
 Or get yourself, you madman, purified.

**PEN.** No prayers shall stop me now : I'll go straight off  
 And tell your wife of all your goings on.  
 All these affronts shall fall upon yourself ;  
 I'll pay you out for eating up my dinner. (He goes out.)

**Men.** What can it mean, that every one I see  
 Mocks me like this ? But hark, the door is creaking !

## ACT III. SCENE III.

**Menaechmus.** EROTUM'S SERVANT-GIRL.

**GIRL.** Erotium prays you of your love, Menaechmus,  
 To take, besides, this bracelet to the shop,  
 The goldsmith's shop, and add an ounce of gold,  
 And have the whole recast and renovated.

**Men.** Aye, this and anything she wants besides  
 Tell her I'll take with pleasure. **GIRL.** Don't you know  
 What bracelet 'tis ? **Men.** I only know 'tis golden.

**GIRL.** 'Tis that you said you filched away by stealth  
 From your wife's jewel-box. **Men.** I never did !

**GIRL.** Don't you remember, pray you ? Let me have it  
 Back, if you don't remember. **Men.** Stay ; O yes,  
 I now remember ; 'tis that very one.  
 Where are the armlets that I gave her too ?

**GIRL.** You gave no armlets. **Men.** Yes, when this I gave.

**GIRL.** You'll see to these ? **Men.** Aye, surely, tell her so.  
 I'll bring the bracelet when I bring the shawl.

**GIRL.** I pray you get me of your love, Menaechmus,  
 Two ear-drops fashioned ; each, two shillings weight

And won't I welcome you when here you come !

**Men.** Well, give the gold ; I'll give the making-up.

**GIRL.** Nay, prithee give the gold ; I'll pay it back.

**Men.** Nay, prithee you. **GIRL.** I'll pay you twice the sum.

**Men.** I haven't got it. **GIRL.** Give it when you have.

Any commands ? **Men.** Tell her I'll see to these,

*(The girl goes into the house.)*

And—sell them presently for what they'll fetch.

Aye, is she gone ? She's gone and shuts the door.

Sure all the gods augment, assist, abet me !

But wherefore linger, now I've got the chance

To flee for ever from these harlot haunts ?

Away, Menaechmus, put your best foot forward.

There to the left I'll throw my coronal ;

If any follow, there they'll think I went.

I'll go and meet Messenio, if I can,

And let him know what luck the gods have sent me.

#### ACT IV. SCENE I.

**WIFE.** **PENICULUS.**

**WIFE.** Shall I endure this marriage-bond of mine,

When all my goods my husband steals away,

And to his drab conveys them ? **PEN.** Pray be still.

You in the act shall catch him. Come this way.

Topsy he was, and garlanded, and bearing

The shawl he stole to the embroiderer's shop.

Ah, here's his coronal ! Am I lying now ?

This way he went, if you would trace his steps.

And here's himself, just in the nick of time ;

But where's the shawl ? **WIFE.** How shall I treat him now ?

**PEN.** The usual thing ; upbraid him. **WIFE.** So I will.

**PEN.** Draw back awhile ; and from this ambush stalk him.

## ACT IV. SCENE II.

MENAECHMUS. WIFE. PENICULUS.

MEN. Ah me ! how wild and wearisome the plan  
We all pursue ; our best and highest, most.  
We get as many clients as we can,  
And ask not what the virtues of a man,  
But what his wealth, what income he can boast.  
Or good, or bad, we reck not. Rather, all  
    In alien hues we paint ;  
The “ poor but honest ” man, a knave we call,  
    The wealthy knave, a saint.  
Patrons fare ill, whose clients hold in awe  
    Nor equity, nor law ;  
Trained litigants, who many a solemn trust  
    With perjured lips deny,  
Rapacious usurers, who by claims unjust  
    Their gainful business ply.  
The trial fixed, they send their patron word,  
'Tis he must shield them, howsoe'er they erred.  
    'Tis he their cause must plead before the Judge,  
Or Court, or People. Even so to-day  
A tiresome client met me on my way,  
And held me fast, and would not let me budge.  
So my own business I perforce must slight,  
And in the Edile's Court my client's battle fight.  
    There full hotly the conflict rages.  
Knotty, intricate terms I offer, hoping to settle the suit off-hand,  
Make a lengthy subtle oration, more or less as the facts demand,  
    All to prevent the staking of gages.  
What does my fool do ? What do you think ? As true as I live,  
Forward he comes his gage to stake, and a surety good and approved to give  
Never in all my life I saw a man so utterly floored as he ;  
Every single point in the case is against him proved by witnesses three.  
Heaven confound the rascally fellow, he spoilt my day by going to law ;  
Aye, and confound myself besides, that ever the forum to-day I saw.

He spoilt my day : a splendid dinner I ordered me here for a while ago ;

My darling is waiting within, I know.

Hither I came as soon as I could ; but she's surely vexed at my long delay ;

Ah, but the shawl will make my peace, the shawl which I stole from my wife away,  
Bringing it off for *Erotium*'s use, and leaving it here at her house to-day.

PEN. Ha ! do you twig ? WIFE. An evil man I've wed.

PEN. Said he enough for proof ? WIFE. Enough he said.

MEN. Now I'll go where Pleasure awaits me. WIFE. Rather say, where awaits you Woe.  
Interest's due for your theft, I fancy ; and (*Striking him*) thus I pay you the debt I owe.  
What ! you thought to commit such crimes, and yet that your guilt would remain unseen.

MEN. Wife, what mean you ? WIFE. Me do you ask ? MEN. Shall I ask of *him* ? is it that  
you mean ?

PEN. O, away with your false cajolings. At him again ! MEN. Wife, won't you tell  
Why you are cross ? WIFE. You ought to know. PEN. The rogue dissembles ; he  
knows full well.

MEN. What is amiss ? WIFE. A shawl. MEN. A shawl ! WIFE. A shawl. PEN. What  
makes your colour alter ?

MEN. Nothing at all. PEN. Except the shawl. Aye, that is the fault that makes him falter.  
Ah, you shouldn't have dined without me. At him again with right goodwill.

MEN. Can't you be quiet ? PEN. No, not I. O look, he's nodding to keep me still.

MEN. Bless me, I neither winked nor nodded : that is a charge I at once deny.

WIFE. O, I'm a wretched unfortunate woman ! MEN. Wife, are you wretched ? Do tell me why.

PEN. Nought was ever so bold as he ! The man denies what you saw him do.

MEN. Wife, by Jove and all the gods (is that a sufficient oath for you ?)  
Here I swear that I never nodded. PEN. This she'll admit ; but return you *there*.

MEN. Whither ? PEN. Belike to the broiderer's shop, and fetch the shawl for your wife to wear.

MEN. What shawl mean you ? WIFE. I'll say no more ; he can't remember the things he did.

MEN. What is amiss ? Have some of the servants answered you back when their faults you chid ?  
Ah, if they have, they shall sorely rue it. PEN. Now you are playing the fool, 'tis plain.

MEN. Wife, you are troubled : I grieve to see you. PEN. Now you are playing the fool again.

MEN. Some domestic, I'm sure, has vexed you. PEN. Playing the fool as you did before.

MEN. Surely it was not *I* who vexed you. PEN. Now you are playing the fool no more.

MEN. I, by Pollux, have wronged you not. PEN. Pshaw ! now you are playing the fool anew.

MEN. (*Putting his arm round her waist.*)

Wife, what is it that puts you out ? PEN. Hallo, the gentleman's coaxing you !

MEN. Can't you desist ? did I speak to *you* ? WIFE. O, take your arm, bad man, from about me.

PEN. There you have got it ! Now hasten away to finish your dinner again without me.

Then, half-drunk, with your coronal on, deride me, standing that house before.

MEN. I no dinner have had to-day, nor ever set foot within that door.

PEN. You say you haven't ! MEN. I say I haven't. PEN. Why, didn't I talk to you there just now ?

Didn't you stand half-tipsy there with a flowery coronal round your brow ?

Didn't you say that my brain was addled ? didn't you say that you knew not me ?

Didn't you say (O impudence rare !) that you were a stranger come oversea ?

MEN. Never since the hour I left you, never once have I come this way.

PEN. O, I know you ! Little you fancied that I so well could your scorn repay.

All the matter I've told your wife. MEN. Why, what have you told her ? PEN. I don't know.

Ask her yourself. MEN. My wife, what is it ? what did he tell you a while ago ?

Why are you silent ? why not tell me ? WIFE. As though you knew not, you ask me this.

MEN. Troth, if I knew, I wouldn't have asked you. PEN. O, the dissembling knave he is !

No, you cannot conceal the thing ; she knows it all ; I have all proclaimed

Openly. MEN. What in the world do you mean ? WIFE. Well, since of nothing you seem ashamed,

Since you will not yourself confess it, listen and I the trouble will show ;

Why I am vexed and what he told me, now, indeed, I will let you know.

'Tis that a shawl has from me been stolen. MEN. Stolen from me ! is it really true ?

PEN. See how neatly the rogue is quibbling. Stolen from HER, and not from *you*.

If from *you* the thing had been stolen, then 'twould be safe, nor be lost at all.

MEN. Keep to yourself ! wife, what's the matter ? Tell me. WIFE. I tell you, I've lost the shawl.

MEN. Who was it stole it ? WIFE. Well, by Pollux, the man who took it away should know.

MEN. Who is the man ? WIFE. 'Tis one Menaechmus. MEN. Surely a villainous deed, I trow.

What Menaechmus is that ? WIFE. 'Tis you. MEN. What, I ? WIFE. Yes, you.

MEN. And who says so, pray ?

WIFE. I. PEN. And I. And then to his love, Erotium here, he gave it away.

MEN. Gave it ? what, I ? PEN. Yes, you ! you ! you ! Now wouldn't you like a night-owl hired, Always to say *uhu ! uhu !* for we have said it until we're tired.

MEN. Wife, by Jove and all the gods (is that a sufficient oath for you ?)

Here I swear that I never gave it. PEN. Rather swear that our tale is true.

MEN. Really and truly it isn't given : really and truly 'tis only lent.

WIFE. Who but a woman, in Castor's name, should lend a womanly vestiment ?

Who but a man should lend a manly ? Nothing of yours have I lent at all,

Never a cape or soldier's mantle. Come, will you bring me back my shawl ?

MEN. Yes, I'll bring it you back directly. WIFE. 'Tis for your interest so to do.

Never again shall you enter the house, unless the shawl you bring me too.

Now I'm going. PEN. And what's for me, for the service good I have done this day ?

WIFE. When of aught you are robbed yourself, the like good service I'll then repay.

*(She goes into the house, and shuts the door.)*

PEN. That, she knows, will be never at all ; I can't be robbed, for nothing I've got.

Drat the husband, and drat the wife ; I hope the gods will destroy the lot.

I'll to the forum ; here I'm ousted ; here I shall never be welcomed more. *(He goes out.)*

MEN. Ah, she thinks she has trounced me finely, when in my face she slams the door !

Just as though I hadn't another, a pleasanter home, to take my ease in.

You I displease ; well, that I can bear : *Erotium* here I am sure of pleasing.

*She'll* not close the door against me ; when I'm within, *she'll* close it then.

Now will I go and ask my darling, will she give back the shawl again.

I another, a better, will give her. Ho there, porter, unbar the door.

Summon *Erotium* forth, I pray you ; here would I see her, these gates before.

#### ACT IV. SCENE III.

EROTIUM. MENAECHMUS.

ER. Who is it wants to see *Erotium*? MEN. One who is more his foe than thine.

ER. Why do you stand without, Menaechmus ? Dearest, come in. MEN. Nay, lady mine, Know you wherefore I come to see you ? ER. Are you not come my love to crave ?

MEN. No, I am come to ask you frankly, Will you give back the shawl I gave ?

Somehow or other, I know not how, my wife has discovered the whole affair.

Sweet, you shall have one twice as handsome, and you shall choose what sort you'll wear.

ER. Shawl ! I gave you the shawl but now, that you to the broiderer's shop might take it ; Gave you the bracelet too, to take to the goldsmith's shop that he new might make it.

MEN. Me you gave the bracelet and shawl to ? Never ! never ! Reflect I pray.

Since I brought you the shawl this morning, since to the forum I took my way,

Now do I first return and see you. ER. See me ? Your object is plain to see.

O, you are going to swindle me, are you, out of the things you received from me ?

MEN. Going to swindle you ? No, not I. Why, don't I tell you my wife knows all,

Bids me restore the shawl I brought you ? ER. Pray, did I ask you to bring the shawl ?

Didn't you bring it yourself, unmasked ? And didn't you freely the gift present ?

Now you would take it again and keep it. Take it and keep it then, I'm content.

Wear it, you and your wife, by turns ; aye, stuff it in both your greedy eyne.

Only remember ; never again shall you set your foot in this house of mine.

Me, who of *you* have deserved no ill, you are holding up to contempt this day.

O, if ever again you want me, bring your money, you'll have to pay.

Look you out for some other girl, and hold *her* up for a jest and scoff.

**MEN.** Hercules, she's in a terrible temper. Hi! come back to me! don't be off.

**ER.** Still are you waiting? What, do you dare to return and woo me? **MEN.** O, *she's* gone too,

Shutting me out. Upon my word, I'm the shuttest-out man that ever I knew.

First my wife, and then my mistress; neither will listen, howe'er I plead:

Now will I go and consult my neighbours how they consider I'd best proceed.

#### ACT IV. SCENE IV.

**Menaechmus.** **WIFE.**

**Men.** It was a foolish trick to trust my purse  
With all that money to Messenio's care;  
Into some brothel he has plunged, I warrant.

**WIFE.** Now will I watch, how soon my husband comes.  
I see him coming. Saved! he brings the shawl.

**Men.** I can but wonder where Messenio is.

**WIFE.** I will approach and speak as he deserves.  
Have you no shame, to come before my eyes  
With that adornment, villain? **Men.** Why, what now?  
What ails you, lady? **WIFE.** Dare you, impudence,  
Mutter or speak a single word to me?

**Men.** What have I done that should prevent me, lady?

**WIFE.** You ask me? O, the impudence of man!

**Men.** Know you not, gentle lady, why the Greeks  
Feigned Hecuba a bitch? **WIFE.** I know not, I.

**Men.** Because she did what you are doing now.  
She heaped abuse on every one she met,  
And therefore rightly was she called a bitch.

**WIFE.** O, I can bear your wicked deeds no longer.

Far rather would I lead a widow's life  
Than suffer all the wicked things you do.

**Men.** 'Tis nought to me, whether you keep your husband  
Or leave him. Is it customary here  
To tell a stranger idle tales like these?

WIFE. What idle tales? Sooner than stand such treatment  
I'll lead a widow's life, I tell you plainly.

Men. Lead it and welcome, (I forbid you not)  
As long as Jupiter retains his throne.

WIFE. You said you never robbed me of my shawl,  
And now you've got it. Are you not ashamed?

Men. Why, Jove a' mercy, here's a saucy baggage!  
I robbed you of this shawl! which in my hands  
Another lady placed, to get it trimmed.

WIFE. O then, by Castor, now I'll fetch my father,  
I'll let him know what wicked things you do.  
Run, Decio, find my father, bring him here,  
Say that his presence is at once required.

I'll show him all this wickedness! Men. Are you sane?  
What wickedness? WIFE. Robbing your wife at home  
Of shawl and jewels; bearing them away  
To give your mistress. Is not this correct?

Men. Tell me some potion, if you know one, lady,  
To help me bear your idle petulance.  
I cannot tell what man you take me for;  
I have not known you since Parthaon's<sup>1</sup> time.

WIFE. Me you can jeer; you will not jeer my father  
Whom now I see approaching. Look you round?  
Know you my father? Men. Aye, when Calchas lived  
I knew you both, the pair of you, together.

WIFE. You know me not? You do not know my father?

Men. Nor yet your grandfather, if he comes too.

WIFE. Aye, this is like the rest of your behaviour.

#### ACT IV. SCENE V.

MENAECHMUS. WIFE. HER FATHER.

FATH. Fast as my Age permits, as suits the case,  
I'll labour on. Aye, mine's a tardy pace,

<sup>1</sup> Parthaon lived two generations before Hercules. He was the grandfather of Deianeira. Calchas, mentioned just below, was the famous Greek soothsayer before the walls of Troy.

I'm not deceived ; I know it all too well.  
 My strength has failed ; my nimbleness has flown ;  
 My limbs with eld and lassitude o'ergrown.  
 O Age, who wins thee, wins a bitter bane ;  
 A host of ills thou bringest in thy train,  
 Ills great and sore, a lengthy roll to tell.

But now I wonder, what can this portend,  
 This urgent call ? what makes my daughter send  
 To bid me come without a moment's pause ?  
 For what's the matter, why she wants me so,  
 She leaves untold. But pretty well I know  
 The reason why. Some pettifogging strife  
 Has risen betwixt the husband and the wife.  
 That, when she sends, is evermore the cause.

These well-dowered wives, they glory in their hoards ;  
 They fain would always lord it o'er their lords ;  
 Haughty, and proud, and arrogant are they.  
 Not that their lords from blame are wholly free,  
 But wives should always somewhat lenient be.  
 My daughter's tale is evermore the same,  
 "Another row," "my husband's much to blame,"  
 And that, I warrant, is her tune to-day.

Now I shall know what it's all about ;  
 Here is she standing, her door without ;  
 There is her husband, glum, dejected ;  
 'Tis just as I suspected.

I'll accost her. WIFE. I'll approach him. Welcome, welcome, my father dear.

FATH. Welcome, daughter ; well do I find you ? what is the reason you call me here ?  
 Why are you grieving ? why is your husband standing irate, and aloof from you ?  
 Here's been a battle-royal, doubtless ; battle of words betwixt you two.  
 Tell me which is to blame, and briefly : none of your lengthy speeches, please.

WIFE. 'Tis not I am to blame, my father ; there I can set your mind at ease.  
 O, but here I can live no longer ; father, I can't ; you must take me off.  
 FATH. Bless me, what in the world's the matter ? WIFE. Here I am made a public scoff.  
 FATH. Who is it makes you that, my daughter ? WIFE. Who but the husband you bade me wed.

FATH. Here is a regular downright quarrel. Haven't I often and often said  
 Neither yourself nor yet your husband ever to me your disputes should show ?

WIFE. How can I help it now, my father ? FATH. Well, do you really wish to know ?

WIFE. Yes, if you'll tell me. FATH. Haven't I warned you always to bear with your husband's ways ?  
 Not to be watching whither he goes, or what he is doing, or where he stays ?

WIFE. Well, but he courts a wanton woman, living close by. FATH. And serve you right.  
 Trust me, the more you worry and vex him, so much the more will he court for spite.

WIFE. Often he drinks at the wanton's table. FATH. Think you he'll drink the less for *you*,  
 Either at hers or any one else's ? What the plague do you want to do ?  
 Really you might as well forbid him ever to make an engagement out,  
 Ever to ask a friend to dinner. O, you'd have him a slave no doubt.  
 Really you might as well and wisely claim that his hands be always full,  
 Sitting amongst your maids and servants, carding his daily task of wool.

WIFE. Surely I have retained a counsel not for myself, but for *him*, to plead ;  
 Here you stand, but for him you argue. FATH. Nay, if I find he is wrong indeed,  
 Then will I chide him far more sharply than you, my daughter, I've chid before.  
 Come, he allows you trinkets, dresses, maids in plenty, and household store ;  
 Sure 'twere best to be sober-minded, best in his doings to acquiesce.

WIFE. Ah, but he rummages out my wardrobe, steals a trinket or steals a dress ;  
 Me he robs ; and my own adornments go his mistress's stores to fill.

FATH. That's ill-done, if he really does it ; if he doesn't, 'tis *you* do ill  
 Thus to accuse a man that's guiltless. WIFE. Why, father, look ! He has still the shawl :  
 And there's the bracelet he took the girl. He is bringing them back, since I know all.

FATH. Now will I go and accost the husband ; then shall I quickly the truth find out.  
 Well, how goes it with *you*, Menaechmus ? what have you two had words about ?  
 Why so gloomy ? why is she angry ? why are ye standing apart so far ?

Men. O, by Jove and the gods, old man, whatever your name, whoever you are,  
 Here I solemnly vow and declare— FATH. Whatever about ? what is it, I pray ?

Men. Here I vow that never I wronged yon railing woman who dares to say  
 I from her wardrobe fetched this shawl and carried it out of her house away.  
 O, if ever I've set my foot within the house where the jade abides,  
 Make me, Jove, a wretcheder man than all the wretches on earth besides !

FATH. Surely you can't be sane, Menaechmus, to say such words, when you know full well  
 That you yourself, you maddest of men, within that house most certainly dwell !

Men. What do you really say, old man, that within this house I am dwelling, I ?

FATH. Can you deny it ? Men. I do deny it. FATH. 'Tis too absurd that you this deny,  
 Unless you have shifted your home this night. Come hither, daughter. Can it be so ?

Can you have shifted your home perchance? WIFE. Why, father, whither or why should I go?

FATH. 'Faith, I know not. WIFE. He mocks you, father. FATH. Well, well, my daughter, your wrath restrain.

Do be sober a while, Menaechmus; enough we've had of this jesting vein.

Men. Who in the world are you, old man? whence come you? what's your concern with me? How have I injured you, or her, that you should both so troublesome be?

WIFE. O, how vivid his eyes are growing! O, look how over temple and brow Suddenly spreads a greenish tint! Look, look how his eyes are sparkling now!

Men. Come, if they mean to pronounce me mad, what better thing can I do or say Than feign myself to be *really* mad? Perchance I shall frighten the pair away.

WIFE. How he yawns and stretches his limbs! O father, what is our safest plan?

FATH. Come you hither, my daughter, keeping out of his reach as far as you can.

Men. Evoi! Bromius! Yea, I hear thee calling me forth to thy woodland chase. Ah, but I cannot join thy hunting, cannot escape from this dismal place.

There on my left a bitch is watching, ready to bite me,—mad she is,—

Here on my right is a bearded goat: and O, with those perjured lips of his Many and many an honest townsman he in his time has destroyed alone.

FATH. Out upon you! Men. Hark! Apollo speaks from his high prophetic throne; Seize the vixen, burn her eyes out, burn with a flaming torch, he cries.

WIFE. Help me, father! help! the villain's going to burn out both my eyes.

Men. (Aside.) Me they choose to accuse of madness; they were the first to be mad, I trow.

FATH. Hist, my daughter! WIFE. What's to be done? FATH. Well, what if to fetch my slaves I go, Bid them lift and carry him off, and safely there in the house bestow, Ere he create some fresh disturbance? Men. (Aside.) By heaven, unless by some crafty trick I can the plot forestall, the rogues will carry me off to their house full quick.

(Aloud.) Dost thou warn me to leave no inch of the vixen's face unscored with blows?

Must I blacken it all? ah well, unless this moment away she goes,

I'll obey thy command, Apollo! FATH. O flee, my daughter, with all your might Lest he pound you to death. WIFE. I'll flee. O keep him, father, I pray, in sight.

Let him not follow. O wretched wife, to hear from my husband such words as these!

(She runs out.)

Men. Well am I rid of *her*; but *him*! Aha! must I now Tithonus seize, Dissolute, bearded, tremulous dotard? Is it on *him* thou biddest me rush, And all his joints, and all his bones, and all his members to mincemeat crush Ev'n with the staff that himself is holding? FATH. Keep off! You had better! I vow you'll rue it,

If *me* you touch with your finger-tip, or approach one single step to do it.

**Men.** Yea, I'll obey thy dread commands ; I'll seize my double-edged axe, and hew,  
Hew to the bone the dotard piecemeal, slicing his entrails through and through.

**FATH.** Truly, methinks, I must take precautions, guarding my life with my utmost skill,  
Else I fear that this crazy fellow will work me harm, as he swears he will.

**Men.** Manifold thy commands, Apollo ! now must I harness my steeds of war,  
Tameless, fiery, terribly-prancing, yoke the team and ascend the car ;  
Under their hoofs I'll trample the lion, trample the lion so rank and old.  
Now aloft in the car I'm standing ; I grasp the reins, and the scourge I hold.  
Show your mettle, my strong wild horses, let the clatter of hoofs resound ;  
On with vehement quick curveting ; bend your knees and cover the ground.

**FATH.** Me do you threaten with prancing horses ? **Men.** Lo, Apollo appears anew !  
Spring upon and murder the dotard, is it *that* thou biddest me do ?  
Nay, but who is *THIS* that drags me from the chariot by my hair,  
Abrogating, O Apollo, thy commandments everywhere ?

(*He retires into the background, as if the paroxysm were over.*)

**FATH.** O fatal, sad disease ! O gracious gods,  
How is he fallen from his high estate !  
How sudden and how terrible his madness !  
I'll go at once and summon a physician.

(*He goes out.*)

**Men.** Aye, are they gone, I prithee, from my sight,  
Who make me play the madman, though not mad ?  
Best get a-ship-board safely while I can.  
And, O spectators, if the old man returns,  
Pray don't inform him by what street I fled.

## ACT V. SCENE I.

### FATHER.

**FATH.** My bones with sitting ache, my eyes with straining  
Till this vile doctor shall have done his rounds ;  
And then 'twill be—*Could hardly leave my patients.*  
*Have set the fractured leg of Aesculapius,*  
*Item, Apollo's arm.* I stand in doubt  
Is he a doctor, or a sculptor rather ?  
But here he stalks. Quicken your snail's pace, do.

## ACT V. SCENE II.

DOCTOR. FATHER.

DOCT. What is the matter with your friend, old man?

Possessed or frantic? Tell me what it is.

Has he a dropsy, or a lethargy?

FATH. I call you in that you may tell me that,

And make him well. Doct. The easiest thing on earth,

I pledge my credit he shall soon be well.

FATH. I want him cared for with exceeding care.

DOCT. I shall get blown six hundred times a day,

With such exceeding care your friend I'll care for.

FATH. But here's the man himself. Watch what he does.

## ACT V. SCENE III.

MENAECHMUS. DOCTOR. FATHER.

MEN. This is a cross and peevish day, when all goes wrong whatever I do.  
 What I wanted to keep concealed is blazoned forth to the public view.  
 That Ulysses of mine it was, my parasite-fool, who divulged the thing,  
 Filling me full of shame and trouble, bringing disgrace on his host and king.  
 Ah if I live, the treacherous fellow shall for his fault with his life atone.

Why do I say "*his* life" I wonder. It is not his, it is mine alone.

He at my table and cost sustains it. I'll of his BREATH deprive the man.

Then this woman behaves as falsely as is the way with a courtezan.

When to restore the shawl I ask her, wishing therewith to appease my wife,  
 She has already, she vows, restored it. Verily, mine is a luckless life.

FATH. What does he say? Doct. That his life is luckless. FATH. Please to accost him now  
 with care.

DOCT. Health and strength to yourself, Menaechmus. Why do you keep your arm so bare?  
 Know you not that, in your disease, a chill may greatly retard your healing?

*(Under pretence of covering up his arm, the Doctor attempts to feel his pulse. Menaechmus repulses him with violence.)*

MEN. Go and be hanged, you meddlesome fellow! FATH. Feel you aught? Doct. Why I can't  
 help feeling;

Not to an acre of hellebore-draughts will yield, I fancy, your friend's disease.

Now, Menaechmus, attend. MEN. What would you? Doct. Answer the questions I ask you, please.

Which do you drink, white wine or red? MEN. O, heaven confound you to all things ill!

FATH. Now is his madness beginning to work. MEN. And why not ask me, if such your will, Whether the bread I prefer to eat is purple- or scarlet- or saffron-hued?

Birds with scales, or fishes with wings, are these, peradventure, my favourite food?

FATH. Fie! do you hear the stuff he's talking? Had you not better, without delay, Give him a soothing draught or e'er his madness over him gains full sway?

Doct. Wait! I'll ask him a few more questions. FATH. Goodness! You'll prate us to death, I know.

Doct. Answer me this; those eyes of yours, do they ever hard and immovable grow?

MEN. What! you think me a locust, do you, you stupidest noodle that ever I found?

Doct. Answer me this; do you ever observe your bowels making a rumbling sound?

MEN. When I am full, they never rumble; when I am hungry, then they do.

Doct. Well, there's nothing insane in that; the answer is perfectly right and true.

Come, can you sleep when you first lie down, and sleep you soundly till dawn of day?

MEN. Aye, I can soundly sleep till dawn when all my debts I've managed to pay.

O may Jove and all the gods destroy this questioner, root and stem!

Doct. Now, indeed, is his madness beginning! 'Tis best to be careful with words like them.

FATH. Nay, this language is far less wild than that which he uttered a while ago,

When here my daughter, his wife, he said was a mad young bitch, and threatened her so.

MEN. What did I say? FATH. I say you're mad. MEN. What I? FATH. Yes you, who are standing before me.

You who threatened to trample me down, and drive your terrible war-steeds o'er me.

I am the man who of this accuse you; I was present, and saw the whole.

MEN. I am the man who know that you the sacred crown of Jupiter stole;

Also I know that you, for that, were into a loathsome dungeon cast;

Yea, and under the yoke were scourged, when out of the prison you came at last,

Also I know that you murdered your father and sold your mother. Is this not sane

Thus, for the charges against me brought, to retort the like on yourself again?

FATH. Now, whatever you're going to do, I pray you do it without delay.

Surely you see the man's a madman. Doct. Well, shall I tell you the wisest way?

Have him conveyed to my house forthwith. FATH. You think that best? Doct.

I certainly do,

Then I'll at my discretion treat him. FATH. We'll do whatever's advised by you.

Doct. For twenty days I'll make you imbibe my potions of hellebore, day and night.

MEN. For thirty days I'll string you up, and scourge your body with all my might.

DOCT. Run you and fetch your varlets here, to carry him hence to my own shop-door.

FATH. Fetch, how many? DOCT. So far as I'm able to gauge his disease, not less than four.

FATH. Certainly. Keep you an eye on the patient. DOCT. Nay I'll run home, and at once  
prepare

What is for his reception needed. Order the varlets to carry him there.

FATH. Yes, I'll see that at once they do it. DOCT. Then now I'm going. Good-bye. FATH.  
Good-bye. (They go out.)

MEN. Now my father-in-law has vanished, and now the doctor. Alone am I.

Jove a' mercy, what ails the fellows that all at once they pronounce me mad?

Why, from the very hour of my birth I never a day's disease have had.

Not one trace of madness have I, nor any quarrel or broil I seek.

I am in health like those about me; I know my friends, to my friends I speak.

Maybe, the people who call me mad a touch of madness themselves have got.

What's to be done? I'd fain go home, but *here* my wife will admit me not.

*There* again I'm denied admittance. Verily I'm in a doleful plight.

Here, however, I'll stay at present; they'll let me in, I presume, at night.

## ACT V. SCENE IV.

### MESSENIO.

MESS. A servant's virtue may by this be known,  
If the like zeal, and watchfulness, and care  
Be, when his lord is absent, freely shown  
As when his lord is there.

No man of sense his greedy guts will rate  
Higher than legs and back.  
And well he knows what punishments await  
Ill deed or service slack.

The mill, the fetters, hunger, cold, and blows,  
Hard labour, fits of lassitude severe,  
These are the wages that a lord bestows  
On worthless knaves; these are the ills I fear,  
I therefore to be good, not bad, propose.  
Hard words I reek not; I detest hard blows;

What a mill grinds, I'd liefer eat than grind ;  
So all my lord's behests I keep with constant mind.

And this avails me much. Their private gain  
Let others seek ; I'll do the things I ought ;  
I'll serve with fear ; from every fault abstain ;

Always at hand when sought.

Such are the useful slaves. Who nothing fear,  
These greatly fear when punishments ensue ;  
I little fear ; and now the time is near  
When my reward is due.

The goods and the sailor-lads I've lodged, as master bade, in the tavern, and I  
Hither have come to meet him again. I'll knock, and tell him I'm here, hard by.  
O that out of this lair of Ruin he by my aid could be safely won !  
Ah, but I fear too late I'm coming, after the battle is over and done.

#### ACT V. SCENE V.

FATHER. FOUR VARLETS. MENAECHMUS. MESSENIO.

FATH. Now by all the Powers I charge you, listen with heed to the words I say,  
What I've told you, and what I tell you, see that ye do it without delay,  
Let him aloft from the ground be hoisted ; then to the doctor's shop be taken,  
If your ribs and legs ye value, and if ye desire to save your bacon.  
Never you heed whate'er he calls you ; never you value his threats a pin.  
Now already he ought to be hoisted ; what are ye waiting for ? Quick, begin.  
I'll to the doctor's shop be going, there to await you. MEN. I'm undone.  
What in the world is going to happen ? Why do these fellows about me run ?  
What are ye wanting ? What are ye seeking ? Why are ye closing around me so ?  
Whither, O whither, away are ye bearing me ? Ho, Epidamnians ! Citizens, ho !  
Help, O help me, I pray and beseech of you ! Loose me, ye kidnapping rogues, leave go.  
MESS. What do I see, ye gods Immortal ? Surely I see some ruffians there  
Hoisting my master up sky-high, and bearing him off to—I know not where.  
MEN. What, will nobody dare to assist me ? MESS. O yes, my master, I'll more than dare.  
Citizens ! here's a scandalous outrage ! What, shall my master, in open day,  
Here in the street of a peaceful city, be seized perforce and carried away,  
He who amongst you a free man came ?

Loose your hold !    MEN. O help me ! help ! I pray and beseech you, whatever your name,

Suffer them not on me to practise so signal an outrage in all men's sight.

MESS. Help you ? yes, I'll help and defend, and succour you, master, with all my might, You I'll never permit to perish, 'twere meeter for me to perish than you !

Now the fellow who's got you aloft there, scoop out his eye, my master, do.

As for these, in their villainous faces a plentiful crop of weals I'll sow.

Ah in an evil hour for yourselves ye are haling him off. Let go ! Let go !

MEN. Here's my finger in this one's eye.    MESS. Then make the socket appear instead.

Hah, ye scoundrels ! Hah, ye bandits ! Hah, ye kidnappers.    VARLETS. O we're dead !

O, I beseech you, mercy !    MESS. Loose him.    MEN. Why have ye laid your hands on me ?

Give them with both your fists a dressing.    MESS. Villains be off to the gallows-tree !

You, because you are off the hindmost, here's a special reward for you.

There, I've scored their faces finely, quite in the way I wished to do.

Pollux ! I came to help you, master, just, as I think, in the hour of need.

MEN. Aye young fellow, whoe'er you are, may Heaven reward you for this good deed, But for you and your timely aid I had not lived till the set of sun.

MESS. Then if right you would do, my master, grant me the freedom I've fairly won.

MEN. Grant you freedom ! what, *I* grant you ?    MESS. Because I have saved you sir, but now.

MEN. O you mistake, young man !    MESS. Mistake ?    MEN. By father Jove, I protest and vow, Never were you a slave of mine.    MESS. O hush, for shame !    MEN. But I tell you true; Never a slave of mine has done so much for me as was done by you.

MESS. Well, if you're certain I'm not your slave, why shouldn't you bid me at once go free ?

MEN. BE THOU FREE. Go WHITHER THOU WILT : so far at least as it rests with me.

MESS. What ! do you free me ?    MEN. I certainly do, if mine the right to perform the deed.

MESS. Hail ! my patron. I'M<sup>1</sup> GLAD AT HEART, MESSENIO, THUS TO BEHOLD YOU FREED.

You, spectators, I call to witness. But O, my patron, command me still,

Just as though I remained your slave : I'll always be ready to do your will.

Still in your house I'll live, and now when home you journey, I'll go there too.

MEN. Heaven forbid !    MESS. And now, my patron, I'll go to the tavern, to fetch for you

Thence the silver and goods. The purse is safely sealed in my bag, I trow,

And all the things for our journey bought ; I'll go and fetch them.    MEN. Make haste, and go.

MESS. Just as you gave them, I'll now restore them. Here await me awhile, I pray. (*He goes out.*)

<sup>1</sup> There being no third person to pronounce this formula, Messenio pronounces it himself. Nobody knew his name but himself. For a repetition of these formulas, see the final scene of this play.

MEN. O what wild and wonderful things around me seem to occur to-day.  
 Some declare that I'm not myself, and close their houses, and shut me out.  
 These two lately pronounced me mad. I can't conceive what it's all about.  
 Then this fellow who's going, he says, to fetch some silver ; who vows that he  
 One of my slaves has always been, whom I (preserve me !) have just set free,  
 Tells me the purse of silver is mine, and he's bringing it here for myself to use !  
 Faith, if he does, I'll tell him again he's free to depart wherever he choose.  
 Else, if he chance to recover his senses, he'll claim the money which now he brings.  
 Surely they differ no whit from dreams, all these most wild and wonderful things.  
 Now though *Erotium* seems so cross, I'll try to make her my friend once more.  
 Maybe she'll render me back the shawl that I to my wife may the thing restore.

(*He goes into *Erotium's* house.*)

#### ACT V. SCENE VI.

**Menaechmus.** MESSENIO.

MEN. Dare you assert, you daring knave, that ever I've seen your face this day,  
 After I ordered you here to meet me ? MESS. Why just this moment, my master, pray  
 Didn't I snatch you from four strong varlets who had you up in their arms sky-high ?  
 And you were invoking gods and men to come to your aid, and in came I  
 Tussled and fought with all the four, and wrenched you out of their hands at length ;  
 Therefore it was that you set me free, because I preserved you with all my strength.  
 Then for the money and goods I went : and you, returning, before me run,  
 Meet me here, and at once deny the very thing that you just have done.  
 MEN. What, you allege that I set you free ? MESS. You certainly did. MEN. 'Tis certainly  
 true  
 That sooner I'd serve as a slave myself than give your freedom, you knave, to you.

#### ACT V. SCENE VII.

**MENAECHMUS.** **Menaechmus.** MESSENIO.

MEN. (*Coming out of *Erotium's* house, and speaking to those within.*)  
 No, ye'll never make out, ye hussies, not if you swear by your eyes all day,  
 That to your house again I came, and carried the bracelet and shawl away.

MESS. What do I see, ye gods Immortal? **Men.** What is it now? MESS. Your glass I see.  
**Men.** What's the matter? MESS. The man's your image; he is as like as like can be.  
**Men.** Well, by Pollux, he's not unlike me, if so be that my looks I know.  
 MEN. Hail, young fellow, whatever your name is, you who preserved me a while ago.  
 MESS. Hey, young fellow, unless 'tis irksome, tell me your name, I beseech you do.  
 MEN. Far too great is your service toward me that I should aught refuse to you.  
 Therefore, I say, my name's Menaechmus. **Men.** That is *my* name, you must understand.  
 MEN. I from Syracuse, Sicily, come. **Men.** And that is my home, and my fatherland.  
 MEN. What do I hear? **Men.** You hear the truth. MESS. (*Pointing to MEN.*) 'Tis *he* that I know:  
     my lord he is;  
     I'm his servant beyond a doubt; by a mere mistake I believed me *his*. (*Pointing to Men.*)  
     Him I mistook for you, my master, and trouble enough I've given him thence.  
     (*To Men.*) Pray forgive me, if aught I said to cause you, stranger, unwilled offence.  
**Men.** Now it seems that your wits are wandering; don't you remember we two to-day  
     Came ashore from the ship together? MESS. Right you are and the truth you say,  
     You're my lord; (*To Men.*) you, seek a servant; (*To Men.*) welcome to you; (*To Men.*) to you  
     farewell,  
     He's Menaechmus. MEN. That's who *I* am. **Men.** What is this wonderful tale you tell?  
     You're Menaechmus? MEN. I'm Menaechmus; Moschus was my father's name.  
**Men.** What, are you going to claim my father? MEN. No, young man, 'tis my own I claim,  
     'Tisn't my wish to play the robber, and steal your father away from you.  
 MESS. O ye Immortal gods, I pray you, let my unhop'd for hope come true!  
     O unless I am much mistaken, here the two twin-brothers stand;  
     One their name, and one their father, one moreover their fatherland.  
     Now will I summon my lord apart. Menaechmus! MEN. and **Men.** Yes. MESS. Don't  
     both reply,  
     Which of you two on the vessel arrived along with me. MEN. It was not I.  
**Men.** I'm the man. MESS. Then come you hither. **Men.** Here I am come; so now begin.  
 MESS. Either that is a rank impostor, or he's your brother, the long-lost twin.  
     Never two men so like each other has it been yet my lot to see;  
     Drops of milk, or drops of water, are not so alike as you and he.  
     Then your father and fatherland he claims them both as being his own.  
     Had we not better at once draw nigh, and question the man till the truth be known?  
**Men.** Verily yours is a bright conjecture, and many thanks for your zeal I owe.  
     Go you on to finish the task; and BE THOU FREE if indeed you show  
     Yon is my brother, alive and well. MESS. I hope to show it. **Men.** I hope you may.  
 MESS. Stranger, you say your name's Menaechmus. MEN. Yes, and the simple truth I say.

MESS. This man's name is Menaechmus also. Further, your native city is Sicily's Syracuse, you tell us ; Sicily's Syracuse is his.  
 Then your father, you say, was Moschus ; Moschus was his, as myself can tell.  
 Now if you two will kindly help me, methinks you are helping yourselves as well.

MEN. Ah, young fellow, so much I owe you, I can nothing you ask deny.  
 Just as if for a slave you'd bought me, I'll with all your demands comply.

MESS. Well, I hope to prove you brethren, of the selfsame father born,  
 And the very selfsame mother, on the very selfsame morn.

MEN. Verily that's a wondrous story. Can you indeed your words fulfil ?

MESS. Yes, if both will my questions answer, then, believe me, I can and will.

MEN. Ask whatever you want to know ; I'll tell you all : I'll nought suppress.

MESS. Isn't your name Menaechmus ? MEN. Granted. MESS. Is not yours Menaechmus ?  
*Men.* Yes.

MESS. Wasn't your father's Moschus ? MEN. 'Twas so. *Men.* Moschus was my father's name.

MESS. Are you not a Syracusan ? MEN. Yes. MESS. And you ? *Men.* And I the same.

MESS. So far all exactly tallies : help me to complete the case.  
 What's your earliest recollection of your earliest dwelling-place ?

MEN. When we left it, I and father, for Tarentum, there to trade ;  
 There amidst the crowd I lost him ; thence was hitherward conveyed.

*Men.* Gracious Jupiter, preserve me ! MESS. (to *Men.*) O, be silent if you please.  
 (to *Men.*) Can you still your age remember, when they brought you o'er the seas ?

MEN. Seven years old ; I just was losing then my teeth, my earliest ones.  
 Never again have I seen my father. MESS. Know you this ; how many sons  
 Had your father ? MEN. I'd a brother ; only one, as it seems to me.

MESS. And were you or he the elder ? MEN. Elder ? neither I nor he.

MESS. How do you mean ? MEN. We were two twin brothers. *Men.* Gracious are the gods  
 to-day !

MESS. O be still, or I'll hold my tongue. *Men.* Nay I'll hold mine. MESS. I beseech you, say  
 Bare ye both one name ? MEN. By no means. Mine indeed has always been  
 As it still remains, Menaechmus. Sosicles they called my twin.

*Men.* O I can refrain no longer ; every single note agrees.  
 O my own twin-brother, welcome. I'm your brother Sosicles !

MEN. What do you tell me ? How then comes it that you are called Menaechmus too ?

*Men.* When the fatal tidings reached us, (father dead, and vanished you,) Then the names our grandsire altered, giving me what was yours before.

MEN. That I well believe would happen. Still I'll test you with one thing more.  
 Name our mother. *Men.* Theusimarché. MEN. O then, everything concurs.

O my brother, O unhoped for after all this lapse of years,  
 Welcome, welcome ! **Men.** O my brother, whom through years of toil and strain  
 Vainly until now I've sought for, welcome to my heart again !

**MESS.** (To **Men.**) 'Twas for him the lady took you, not for yourself, I can plainly see.  
 When she asked you in to dinner, she thought, I warrant, that you were he.

**MEN.** Pollux ! I ordered a dinner here to be for myself prepared this day :  
 'Twas from my wife to be kept a secret, because I had stolen her shawl away,  
 And given it here to my lady fair. **Men.** Is this, my brother, the shawl you mean ?

**MEN.** How in the world did you come by that ? **Men.** The lady invited me in, I ween,  
 Her dinner I ate ; her wine I drank ; I sat by the side of her, nowise loth ;  
 The shawl she gave me, the bracelet too ; she vowed it was I who had given her both.

**MEN.** Glad I am if to you, my brother, anything good has chanced to accrue  
 Owing to me ; she supposed no doubt 'twas I she was feasting, and lo ! 'twas you.

**MESS.** Cannot I now indeed go free, as *you* sir bade me a while ago ?

**MEN.** Aye, for my sake, my brother, assent ; 'tis meet and right that it should be so.

**Men.** BE THOU FREE. **MEN.** I AM GLAD AT HEART, MESSENIO, THUS TO BEHOLD YOU FREED.

**MESS.** Ah, but a better sanction than yours it needed to set me free indeed.

**Men.** All our hopes are fulfilled, my brother ; were it not better that now we two  
 Back to our home return together ? **MEN.** Brother, what pleases yourself, I'll do.  
 Here will I hold a public auction, here will I sell whate'er I've got.

Let us go in, my brother. **Men.** Surely. **MESS.** Now would I ask you for—know you what ?

**MEN.** What do you want ? **MESS.** To be auctioneer. **MEN.** I gladly grant you the boon you  
 seek.

**MESS.** Now shall I make the proclamation ? When shall it be ? **MEN.** On this day week.

**MESS.** O yes ! O yes !

This day week a public auction I of Menaechmus's goods will hold.  
 Farms and houses, slaves and chattels, all his effects will then be sold.  
 All for what they will fetch are offered ; money down we of course require :  
 Even his wife will come to the hammer, if so be we can find a buyer.  
 Hardly, methinks, a round five millions shall we obtain for all we sell.  
 Now then give us your cheers, spectators, give us your cheers, and—FARE YE WELL.



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